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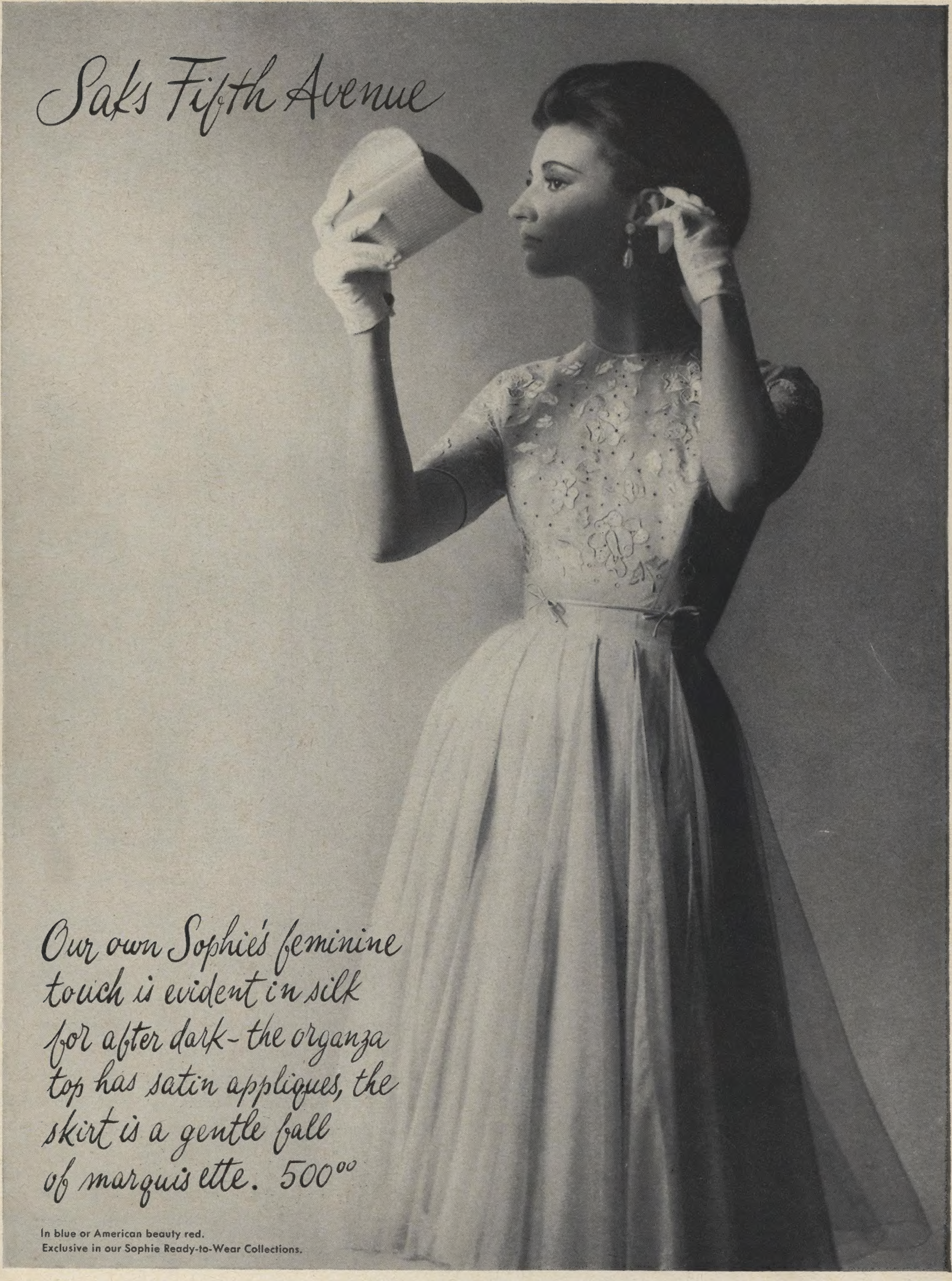

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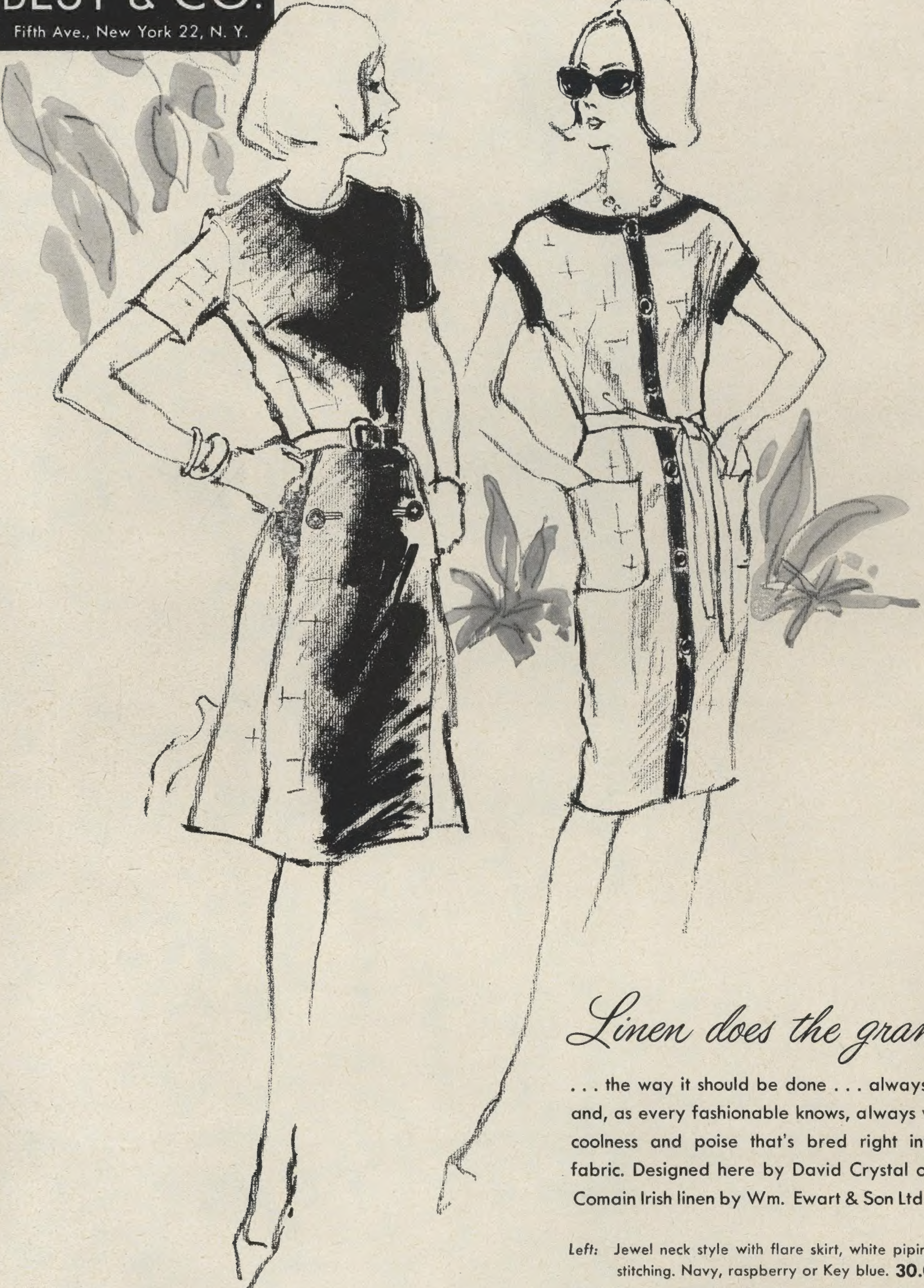

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JANUARY 1, 1964

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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PENN

COVER: Great way to open the year: in sunlight, looking like this—butcher-blue piqué overblouse and a knee-high scrubbed-white skirt. Wear a rolled-brim straw canotier with it—and skin like peaches in sun. Two-piece dress by David Crystal, of pebbly Arnel piqué by Rubin Levine, about $50. At Bergdorf Goodman; Julius Garfinckel; Montaldo's; Jordan Marsh, Florida; Halle Bros.; Hudson's; Harzfeld's; Neiman-Marcus; I. Magnin. For shops in other cities, see page 62. Hat by Emme. Lapis and green onyx bracelets by David Webb. Sutain sunglasses. The peach-blooming suntan is brushed on with Germaine Monteil's Color Blend Sweet Peach; the soupçon of pink, her Rosé Lipstick.

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JESSICA DAVES
Editorial Advisor

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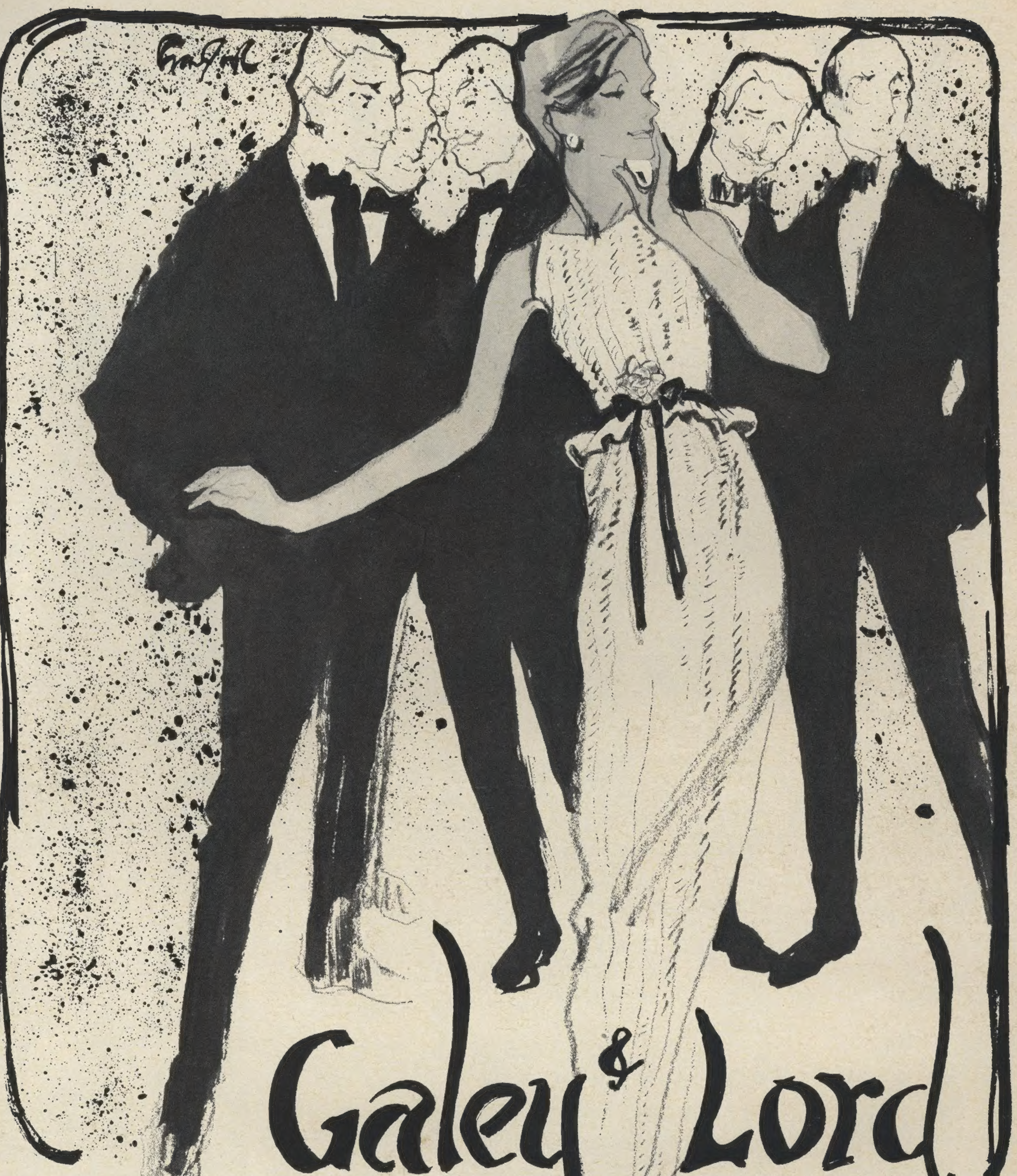

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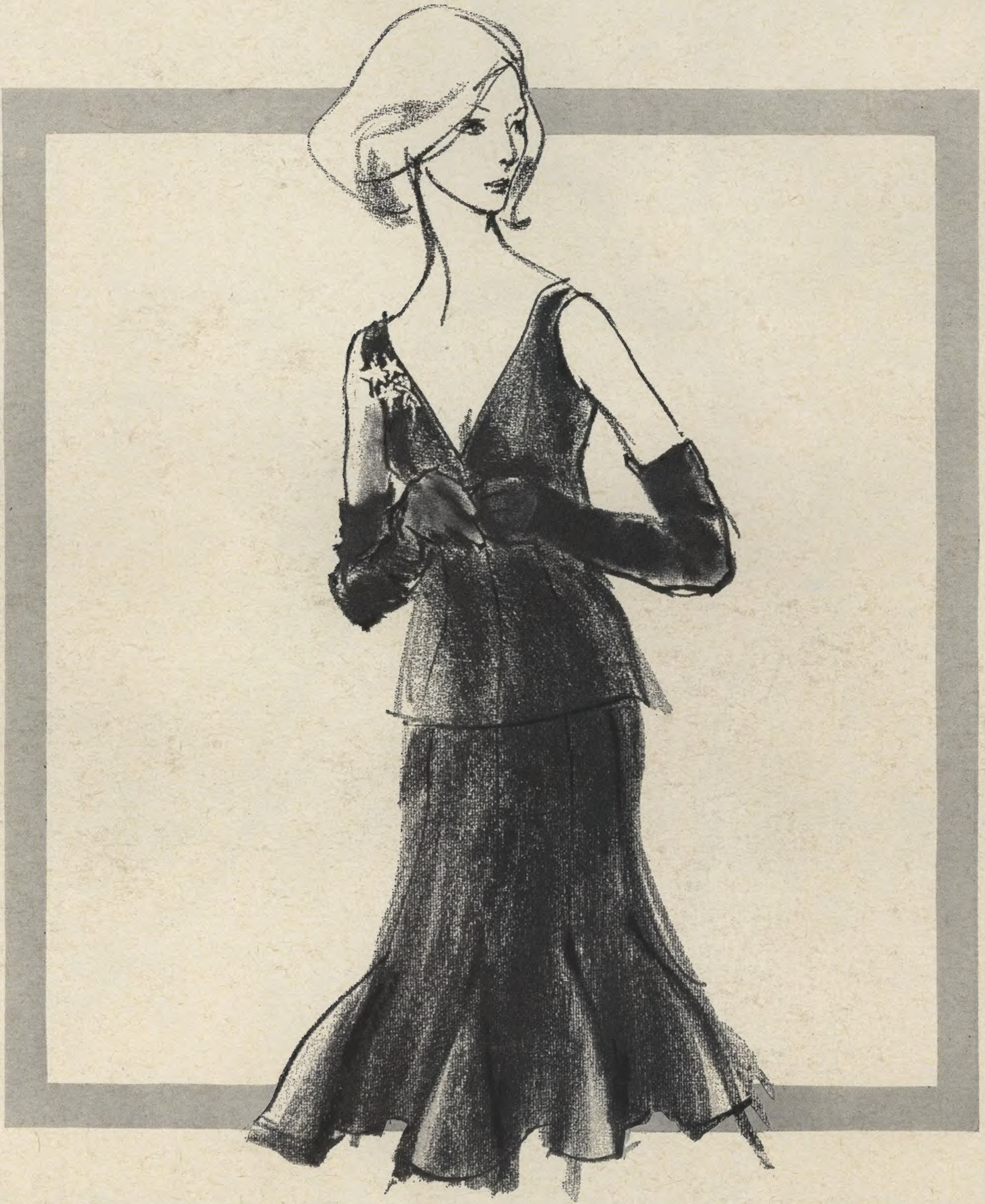

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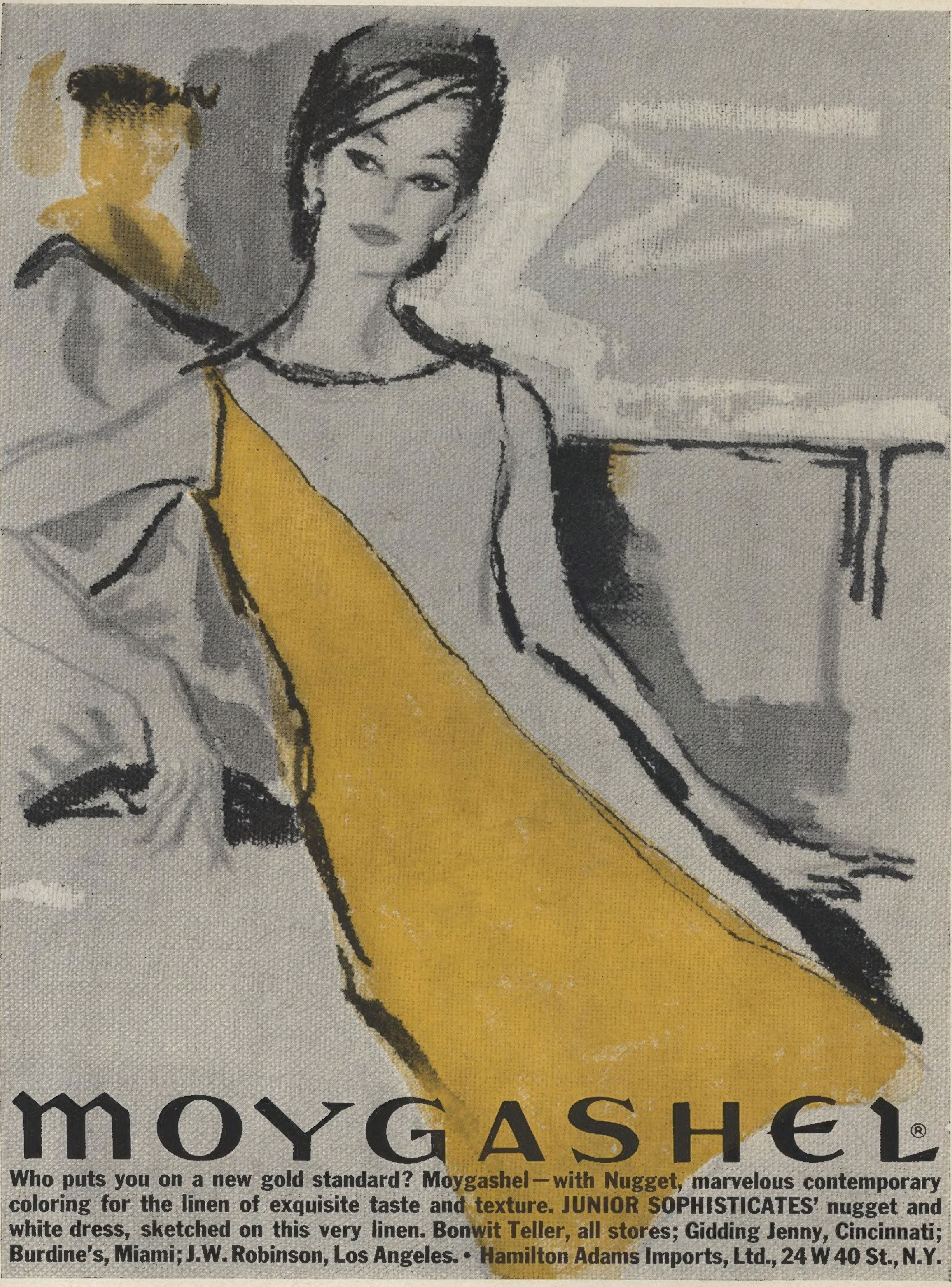

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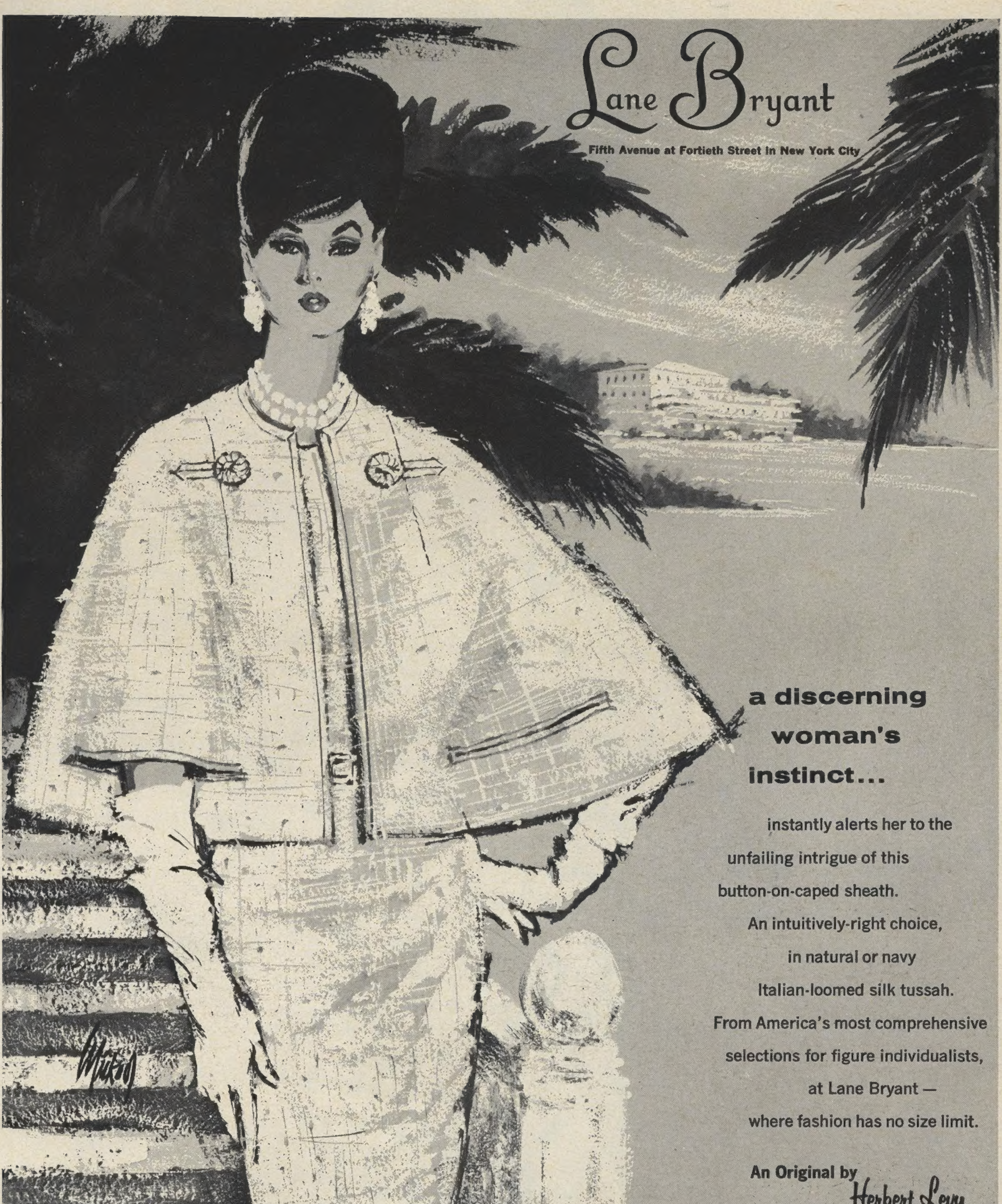

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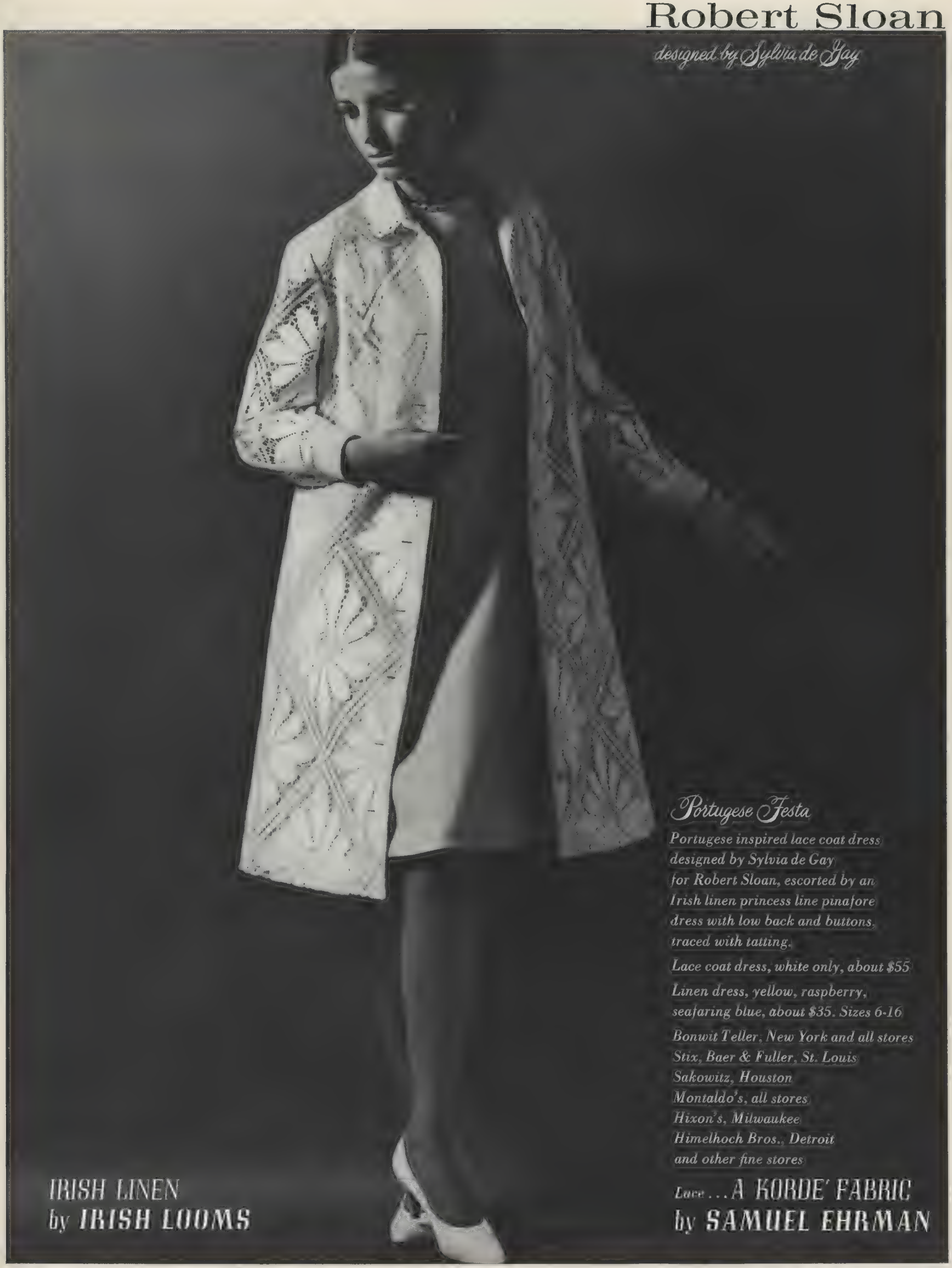

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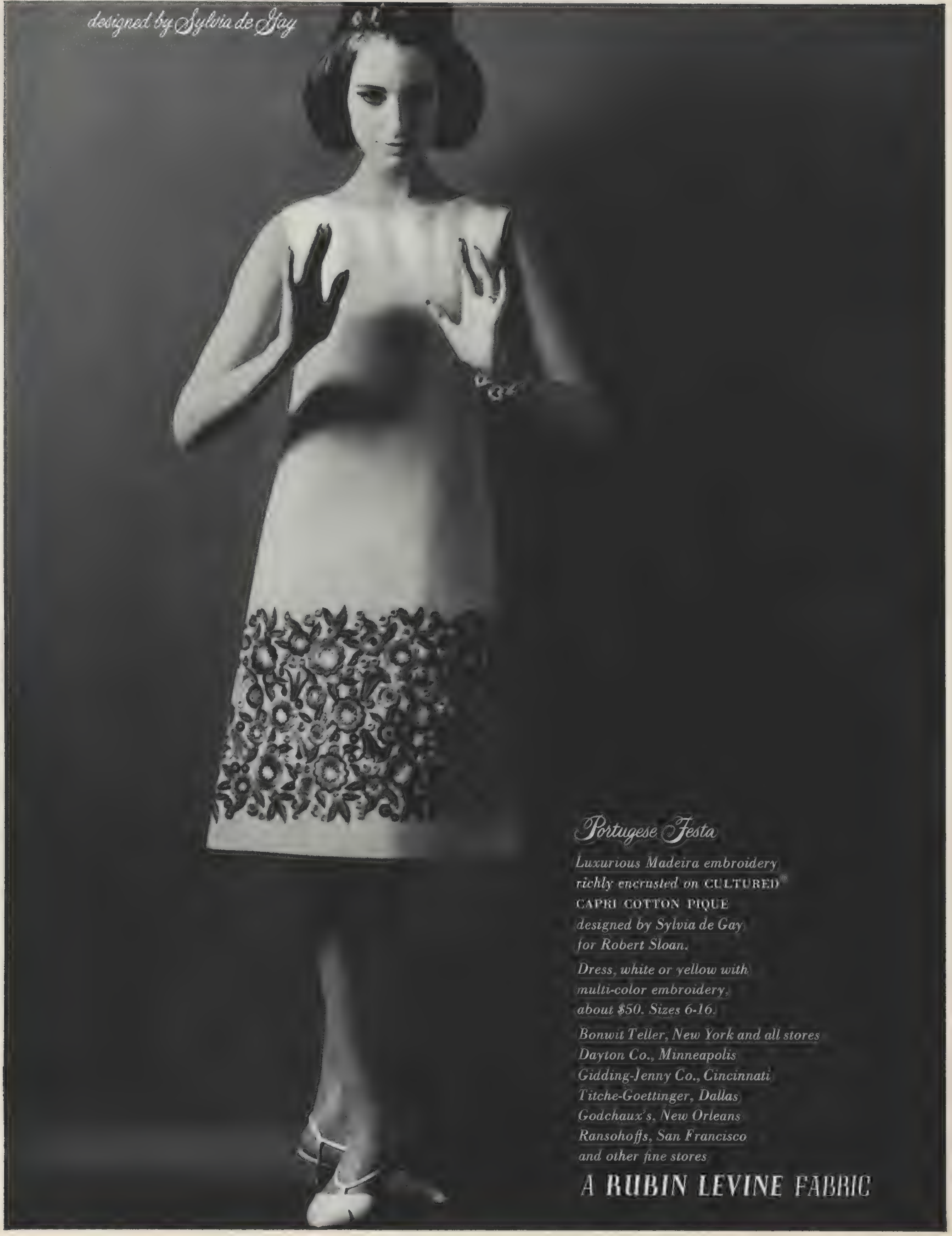
☎ Where to Buy the Robert Sloan fashions shown on pages 12 through 15—See Last page.

Robert Sloan

designed by Sylvia de Gay



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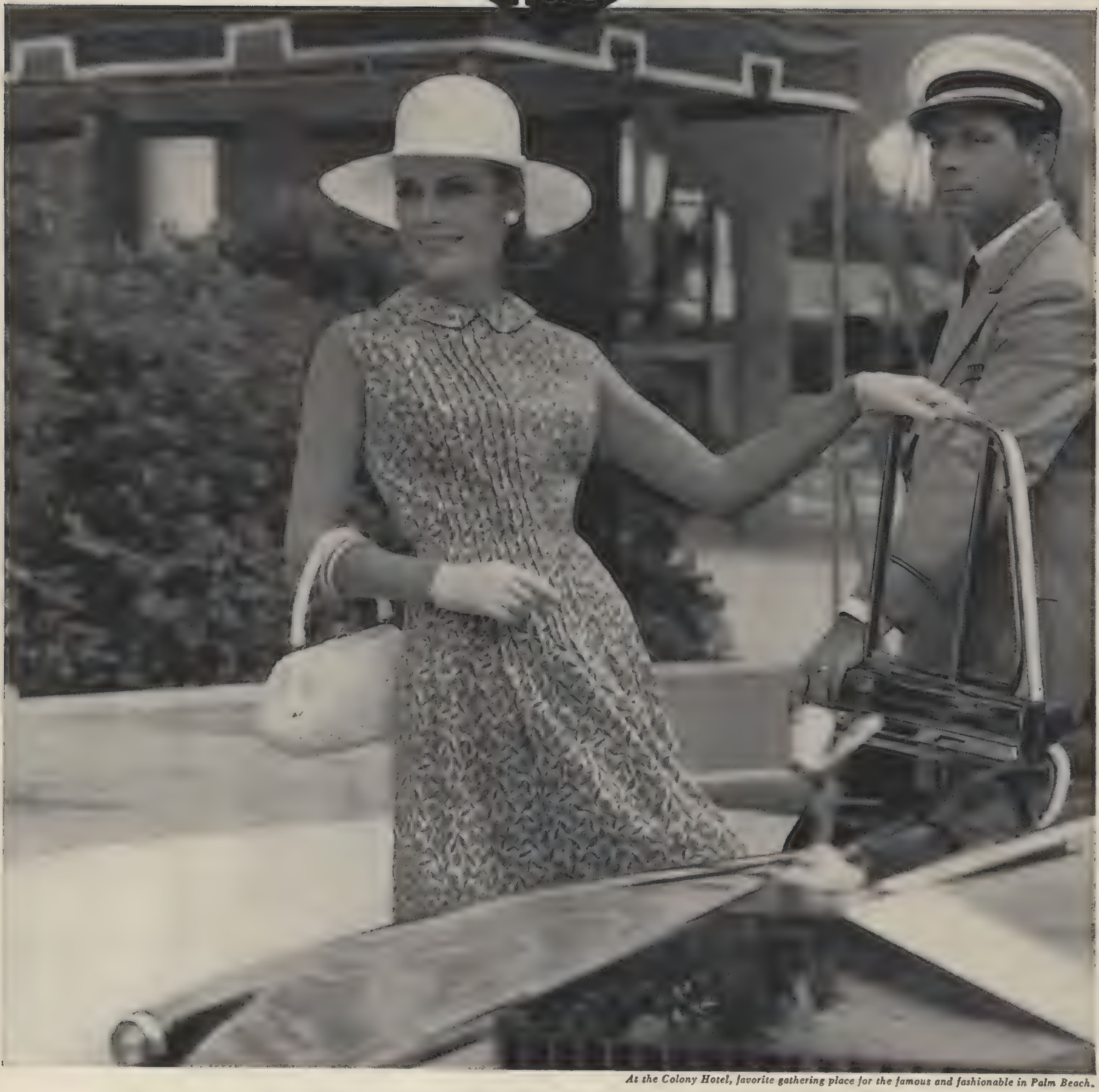
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In the January 15 Vogue
Henry Popkin reviews theatre
Jean Stafford reviews books
Paul Breslow reviews movies

theatre

BY ELIZABETH HARDWICK

One play, "unbelievably decadent"
One play, "intelligent, interesting"

EDITOR'S NOTE: *Elizabeth Hardwick is a sharp-minded critic, famous for her book of critical essays,* A View of My Own. *She possesses that curious combination, slashing wit and academic knowledge. Her reviews will appear in the first-of-the-month issues, and those of Henry Popkin, a notable editor and critic, will be in the fifteenth-of-the-month issues.*

When the curtain goes up on Edward Albee's dramatization of Carson McCullers' *The Ballad of the Sad Café*, we see a decaying, unpainted building with signs for Nehi and Sweet Snuffon on it. For me, at least, this sight brought immediate apprehension. It signified that we were to enter that Southern Stage world, where everything is as rigid and stylized as the long-ago fixed gestures of some Oriental theatre. We have the usual cackling and nudging, the *tawkin'* and *drankin'* and Enid Markey giving out her appallingly perfected accent of a Southern gossip, in which every bit of breath and saliva has been measured like the secret formula for Coca-Cola. The theme of the drama is unbelievably decadent.

Colleen Dewhurst vigorously plays Miss Amelia Evans, a sloppy, mannish, virgin female in a man's shirt and trousers. There is no pretense: Miss Amelia is utterly forbidding. She falls in love with a hunchback, played with amazing courage and skill by Michael Dunn. Before Cousin Lymon, as the hunchback is named, entered Miss Amelia's life, the insurmountable heroine had been unaccountably married to a young rake, Marvin Macy. When he demanded his marriage rights, Marvin Macy was turned out. He returns, threatening the brightness Cousin Lymon had brought to Miss Amelia's life, and a sort of summit confrontation takes place between the old bride and groom.

This takes the form of a brutally ugly wrestling match between the man and the woman, both of whom are stripped to their undershirts and covered with grease. The assorted Beverly Hillbillies that assist the principals throughout the play look on at the spectacle. There is a climactic moment when Miss Amelia, sweating and grunting, has Marvin Macy pinned to the ground and is on top of him, trying to choke him. But she is overwhelmed in the next round and loses the fight. Cousin Lymon, who is, apparently, the spirit of malicious affliction, abandons her to follow Marvin Macy.

The writing of the play is very slack. Mr. Albee has an extraordinary idea of Southern speech and the characters talk a sort of West Indian English. "Do that be so?" is a typical solution, and one, incidentally, not to be found in Carson McCullers. Also, the use of a narrator to pull along so frail a one-act play is an admission of dramatic defeat, to say nothing of the sentimentality, Southern style, of what the narrator has to say. The play is a blending of the pseudo-folk of *Tobacco Road* and the perverse sexual atmosphere of Tennessee Williams. The great success of the cross-fertilization is too distressing to analyze—many sick Broadway blossoms may sprout from this curious hybrid.

Luther by John Osborne makes drama out of the recalcitrant character of Martin Luther and the theological tension of the Protestant Reformation in sixteenth-century Europe. This is astonishing material for an audience that probably lacks both the historical sense and the mere facts. (At the interval, I heard someone say, "It will be interesting to see how all this stuff turns out.") The play is an engrossing, if not profound, study of character and is, moreover, always admirable and interesting as a pageant. Albert Finney as Martin Luther is fascinating for a number of reasons. His square, rugged, somewhat insolent plebianism is an interpretation of this historical Luther and, at the same time, a comment upon the more elaborate, refined acting style of a previous generation of English actors. All of this makes for intelligent, contemporary theatre.

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books

BY ERIK WENSBERG

One book, "a major novel"
One book, "tedium to blameless torpor"

EDITOR'S NOTE: *Erik Wensberg, who has an abiding interest in books, was a founder of the* Columbia University Forum *magazine of which he was editor-in-chief for six years. His reviews will appear in the first-of-the-month issues, and those of Jean Stafford, famous as a novelist, will be in the fifteenth-of-the-month issues.*

Improbably, the year begins with a major novel, *Second Skin*, by John Hawkes, to be published by New Directions.

In five previous books, John Hawkes has done everything wrong by prevailing taste—no obsession with American civilization or the especially modern temperament, with regional decline and fall, or with social or political oppression. He may touch these, but only by the way, as he moves quietly and further into reaches of experience for which we really have no names.

Second Skin is told by its comic hero, an incorrigibly sweet, aging Navy man whose life has been continuously affronted by horrors. The narrative wheels gently over the terrifying landscape of his biography—the father's early suicide; the mother's subsequent death; the uncanny, frigid hatred of the beautiful daughter whose marriage dissolves in desertion and homicide; the suicide of a slatternly wife; refuge on a bitter Atlantic coastal island among bestial locals; near-fatal mutiny at sea; the daughter's suicide. Through a hundred humiliations and tortures this kindly, beefy, embarrassed and unkillable pantaloon moves finally into a paradise on earth that has the echoing breadth of myth.

The odyssey of "Skipper" is a grand vision, with nothing "unreal" or "special" about it; it is informed by a moral sense of life uncommonly complete, and by a freezing accuracy of detail in the midst of passion. If Hawkes's characters are, many of them, the very hounds of hell, his superlative gift for realizing alien hearts and minds endows them with absolute life. The daughter Cassandra, her piteous little foreign bridegroom, the black, cherubic Sancho named Sonny—with a stroke each is cut free from all apparent control by author, hero, reader. It is just this sense of roiling life, separate, uncontrollable, authentic as an earth tremor, that raises that sense of danger we do not want to know. That the simpleton prevails with implacable well-intent is not moralism: his is the opposite that proves the evil in life. Skipper's eventual paradise, "this floating island" in the Pacific or Caribbean, is likewise no less real than the ends of Shakespeare's last, grave comedies.

Indeed, Shakespeare and myth recur in oblique allusions throughout the book: Skipper could be, variously, Jason, Prospero, Odysseus; the landlady Miranda, all ruined abundance and gaiety, is a raging Medea; heaven and hell are islands. But such allusion is the final depth of Hawkes's art, not our admission to it. We have no more gifted novelist than this one.

In *The Wapshot Scandal*, by John Cheever, published by Harper & Row, Mr. Cheever writes so well that after a while you don't feel a thing: the regular rhythm of sentences, the rhythmic touch of those imitable *frissons*, the unfailing resort to pregnant evasion and scene-change—we pass through tedium to a blameless torpor, rocked in the cradle of the shallows. Impeccable narrative elegance is part of the spell, the owlish incantations of the stage hypnotist. "How *sinister* it all is," we say. "It just goes to show"—nothing at all. As the family of *The Wapshot Chronicle* trip to the author's determined tune, their stuffing may keep falling out, but the strings are unbreakable Orlon. Mr. Cheever eschews characters; only the names remain recognizable, to protect the author. Everyone has a fling at madness, which is like flu; every snug house has its sly dipsomaniac; people rush out of town, shoot back in boxes; the grocery boy is sold at auction in Greece. Under it all there lies, inert, some message about the old America going to hell in a Grand Union handcart; it is adulterated, then returned to the shelf unused.

More fitted, more female—
princess dress
and jacket
of powder blue
Shetland wool.
Designed by Marie McCarthy.
Bonwit Teller, New York
Julius Garfinckel, Washington
Stix, Baer & Fuller, St. Louis

LARRY ALDRICH

The most exciting souvenirs of your trip South are snapshots of you in your fashionable Robertas. In cool and sun-blooming Belgian Linen. Left: button-down flaps, a swish of contrasting chiffon scarf, a flash of gold buttons and belt. White, Skipper Blue, Cactus Green. About $50. Right: dyed-to-match faggoting detail accentuates the elegance of its pure simplicity. Sherbet, Aqua, Turquoise, Lilac. About $45. Both in sizes 8 to 20. At stores listed or write: Roberta Dresses, Inc., 498 Seventh Avenue, New York, New York.

* * *

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Get the picture?
Roberta fashions in Sichel-imported Belgian Linen

elegant simplicity in
floral garden silk costume
about two hundred and twenty-five dollars

by **Helga**

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BERGDORF-GOODMAN—MARSHALL FIELD "28 SHOP"
NEIMAN-MARCUS—BULLOCK'S WILSHIRE

movies

BY JOAN DIDION

One movie, "a brilliant joke upon itself"
One movie, "its shoddiness runs deep"

EDITOR'S NOTE: *Joan Didion is a young writer with a nourishing interest in all movies. Last April her first novel,* Run River, *came out; now she is writing her second,* Play It as It Lays. *Her reviews will appear in the first-of-the-month issues, and those of Paul Breslow, a movie-maker and novelist, will be in the fifteenth-of-the-month issues.*

Let me lay it on the line: I *like* movies, and approach them with a tolerance so fond that it will possibly strike you as simple-minded. To engage my glazed attention a movie need be no classic of its kind, need be neither *L'Avventura* nor *Red River*, neither *Casablanca* nor *Citizen Kane;* I ask only that it have its moments. I make excuses to be at home whenever Wendell Corey is slithering in and out of *The Big Knife* on the Late Show; I pull up the covers and settle in with mindless delight when Katharine Hepburn sweeps into *The Philadelphia Story.* I weep when James Stewart brings *The Spirit of St. Louis* in over the coast of Ireland, weep when Joel McCrea tells America how The Lights Are Going Out All Over Europe Tonight in *Foreign Correspondent;* weep even when James Mason flounders into the surf at Malibu in the Judy Garland *A Star Is Born,* a remake considered slightly infra dig among real late-movie cultists. (They may not be the *Cahiers de Cinéma* crowd, but they do have their rules, and one of those rules is that the *Star Is Born* to see is the *Star Is Born* with Janet Gaynor.)

Mostly in order to maintain this note of mellow good feeling for a few more paragraphs, I will even go so far as to admit an ineradicable affection for certain movies which lack even Moments, but have instead an impenetrable gloss of spirit and charm and attractiveness, airily impervious to even the most spurious stabs at reality. The current trend in this kind of two-hour sedative is something *Time* writers like to call "black comedy" (only they generally say it in French), which involves placing some exceptionally pretty people in some exceptionally pretty landscape, introducing a menace (a Fat Man will usually do to represent menace; if not a Fat Man, a man with a hook instead of a hand, or a wooden leg, or anything at all that will lend itself to ominous camera work), and letting the exceptionally pretty people figure out, in as scenic a way as possible, around which exceptionally pretty corner the menace lies in wait.

This season's edition is, of course, *Charade,* in which we are asked, not very insistently, to pretend that Cary Grant and Audrey Hepburn are in deep trouble in Paris and Mégève. Since the plot does not bear close tracking, let me note simply that Cary Grant still looks imperishable, Audrey Hepburn still looks like a Givenchy foundling, and the entire affair is carried off as a mild joke upon itself, notwithstanding a mortality rate which approximates that of *The Big Sleep.*

Carl Foreman's *The Victors* is a bad movie: its shoddiness runs deep. A collection of sentimental clichés tricked out in the paraphernalia of Serious Moviemaking (mostly it looks like an Eisenstein movie caught in the process of metastasis), *The Victors* illustrates, strenuously, Foreman's belief that war "degrades the victors equally with the vanquished." If this seems in the first place a notion of not exactly relentless intellectual originality, it seems even less so when it develops that that's all there is in the movie, there isn't any more. The prevailing style is Ironic Juxtaposition, and the prevailing players are George Hamilton and George Peppard, who in fact prevail so long—through the whole of World War II and deep into the Berlin Occupation—that I began, in the absence of anything else to think about (like a plot, say), to wonder why they didn't have enough points to go home.

THERE ARE
TWO VOGUES
IN JANUARY.
DON'T MISS
JANUARY 15 VOGUE

The
January 15
VOGUE
makes
an issue
out of
Beauty

- the life and looks of a modern beauty and an extraordinary essay in praise of glorious hair
- the last word from the beauty brains on the care and colour of hair
- Vogue's own beauty address book for New York

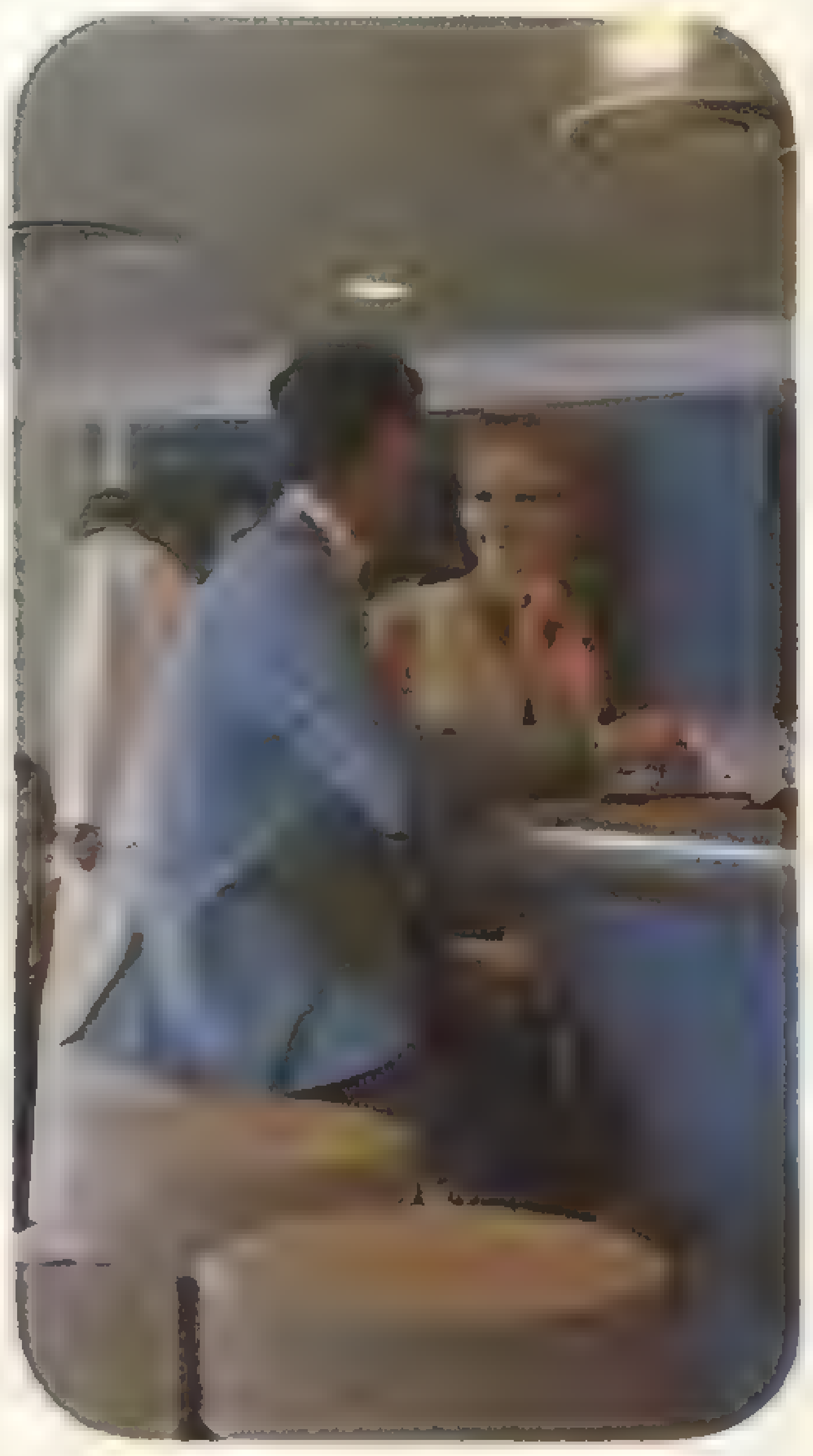
THERE ARE
TWO VOGUES
IN JANUARY.
DON'T MISS
JANUARY 15 VOGUE

Girls Were Made For A CARIBBEAN CRUISE

Take Yesterday.
It rained in New York
and the men went indoors.

So I sailed to Aruba aboard the
Grace Line, SANTA ROSA.

I found the sun and other
diversions outdoors.


Indoors, too.

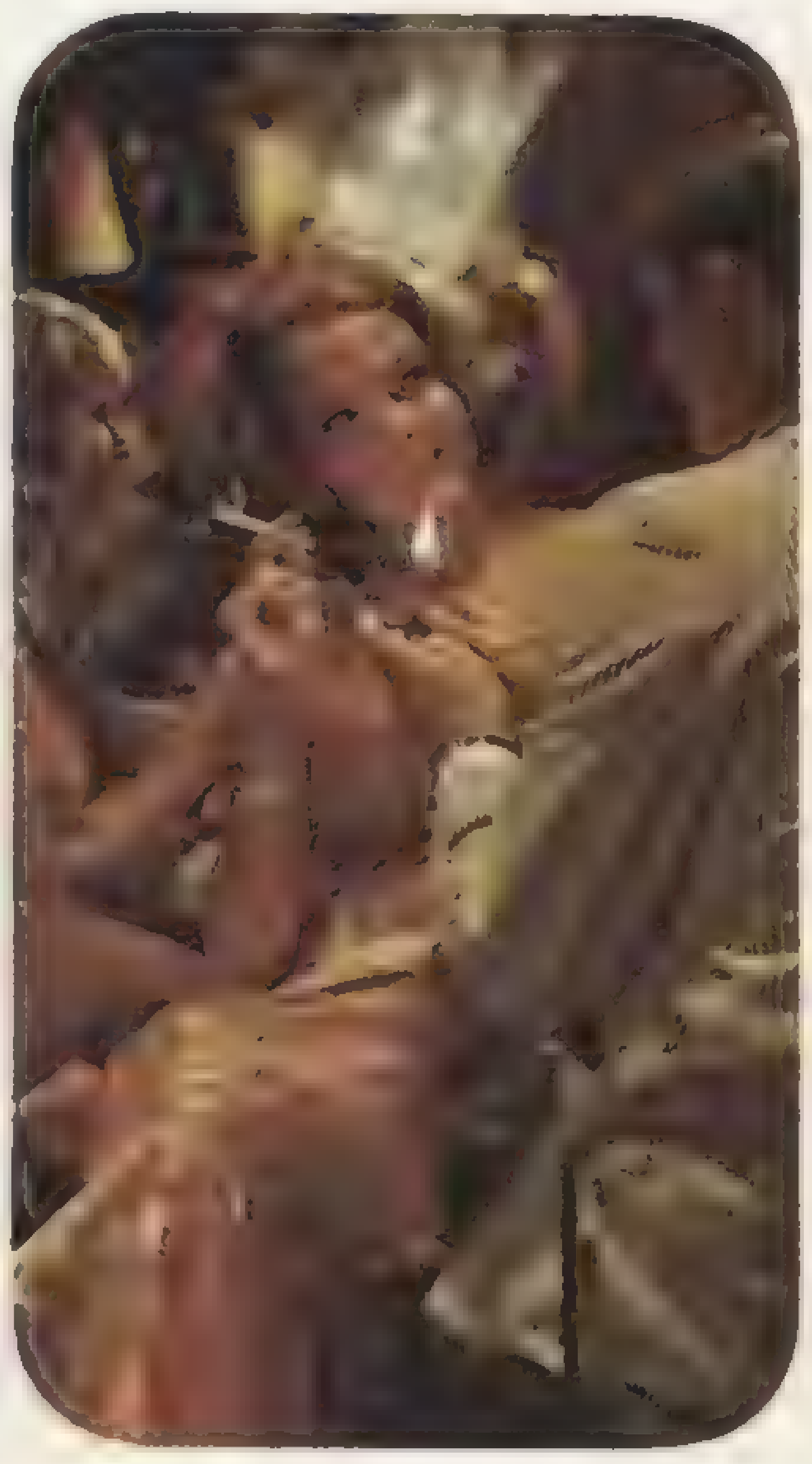
He asked,
"Are you a career woman?"

And somebody cut in.

Ah...The Hotel Aruba-Caribbean.
I have arrived.

Took hold of the situation.

...and took a tiny chance.


Guess who was my escort?

Oh dear,
am I a career woman?

©1964 Cole of California / "Another fine Kayser-Roth product"

Swimsuits designed by Margit Fellegi

Peter Pan®
GUARANTEED FAST COLOR
'Everglaze' Minicare'
FABRICS

Girls were made for Changing Spots by **Cole of California.** Left to right in reversible Peter Pan Avril® rayon and cotton: "Dots Nice" short set, $12.00; "Nite Spot" sandal-length skirt (shown over short set) $11.00; "Dotsalot" laundry bag shift, $11.00.

Creslan®
LUXURY ACRYLIC FIBER

Girls were made for Bittersweet Borders to out-dazzle even the most exotic landscape. Thank Creslan® acrylic for these clear, brilliant colors. A Fair-Tex blend of Creslan® acrylic, cotton and rubber. Left to right: "Flamboyant Flair," $30.00; the "Arubanaire," $24.00. Photographed on the Island of Aruba, N.W.I. Girls were made for **Cole of California.**

Girls were made for Local Color. Left to right in terry velour: "Aruban Ascent," $12.00; "Caribbean Under Coverup," $15.00; "Arrogant Isle," $24.00. Photographed on a rooftop in Aruba, N.W.I. Girls were made for Cole of California.

Today as American sportswear achieves international fame, the pulses of American designers are beating more rapidly. The reason is a look that is candid, freshly feminine as laughter in the wind and... clearly Cole. Behind the look is an unusual awareness of what girls are really made for: Fit. Nude-like lightness. Wear and wear and wearability. Since you know what girls are made for may we tell you what Coles are made for? To find for every woman her very own, and privately beautiful, world in the Sun.

Girls Were Made for Cole of California

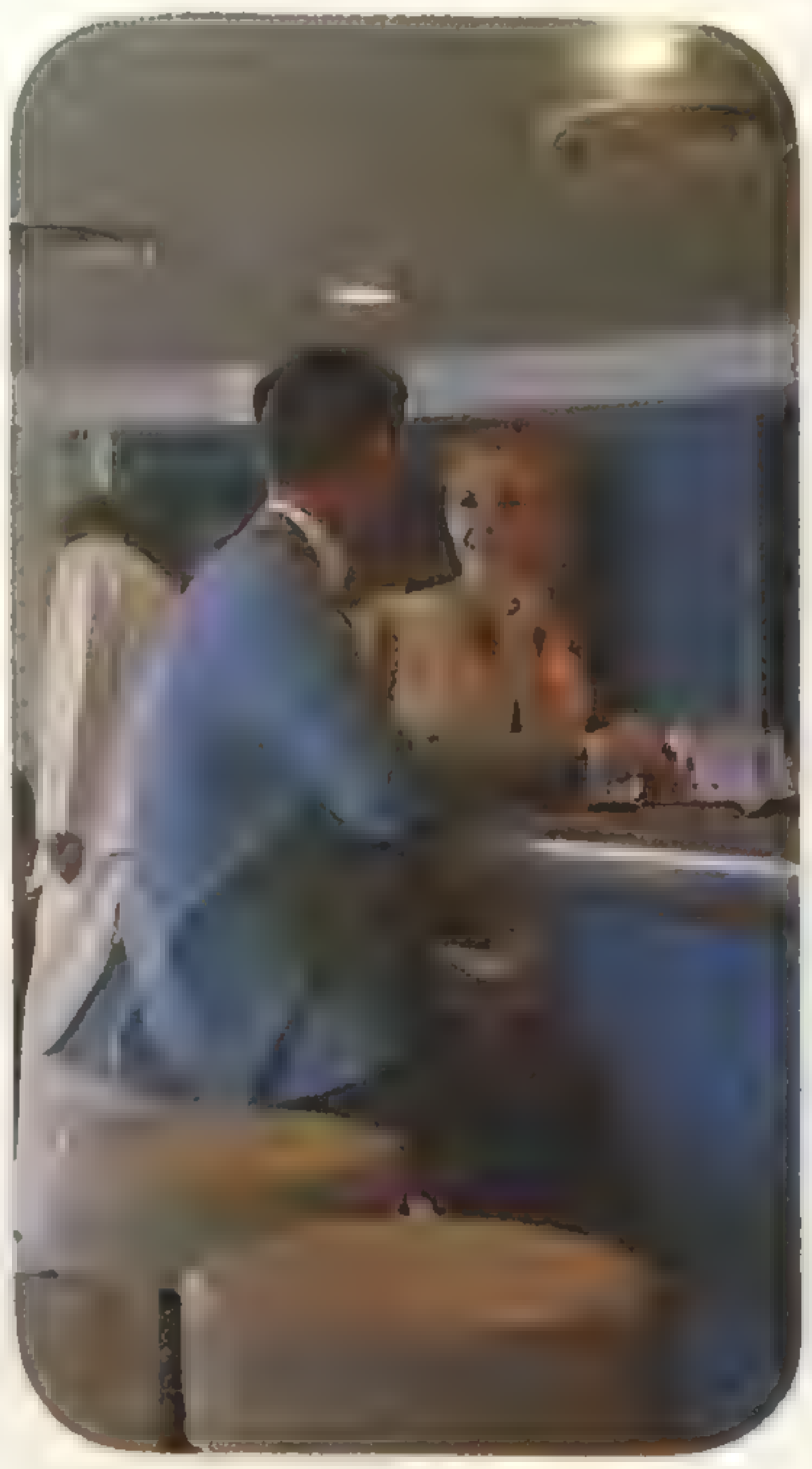
Girls were made for Smoldering Flowers by Cole of California. Left to right [illegible] a magnificent fabric by [illegible] "Shifting Winds," $24.00; "Brief Scandal," $18.00; "Hi Holiday," $26.00. This Friday, you too can sail to Aruba. And it is just one of the six exciting places to be visited on your 13 day [illegible] Line Cruise. [illegible]

Girls Were Made For A CARIBBEAN CRUISE

Take Yesterday.
It rained in New York
and the men went indoors.

So, I sailed to Jamaica
aboard the
Grace Lines, SANTA PAULA

I found the sun and other
diversions outdoors.

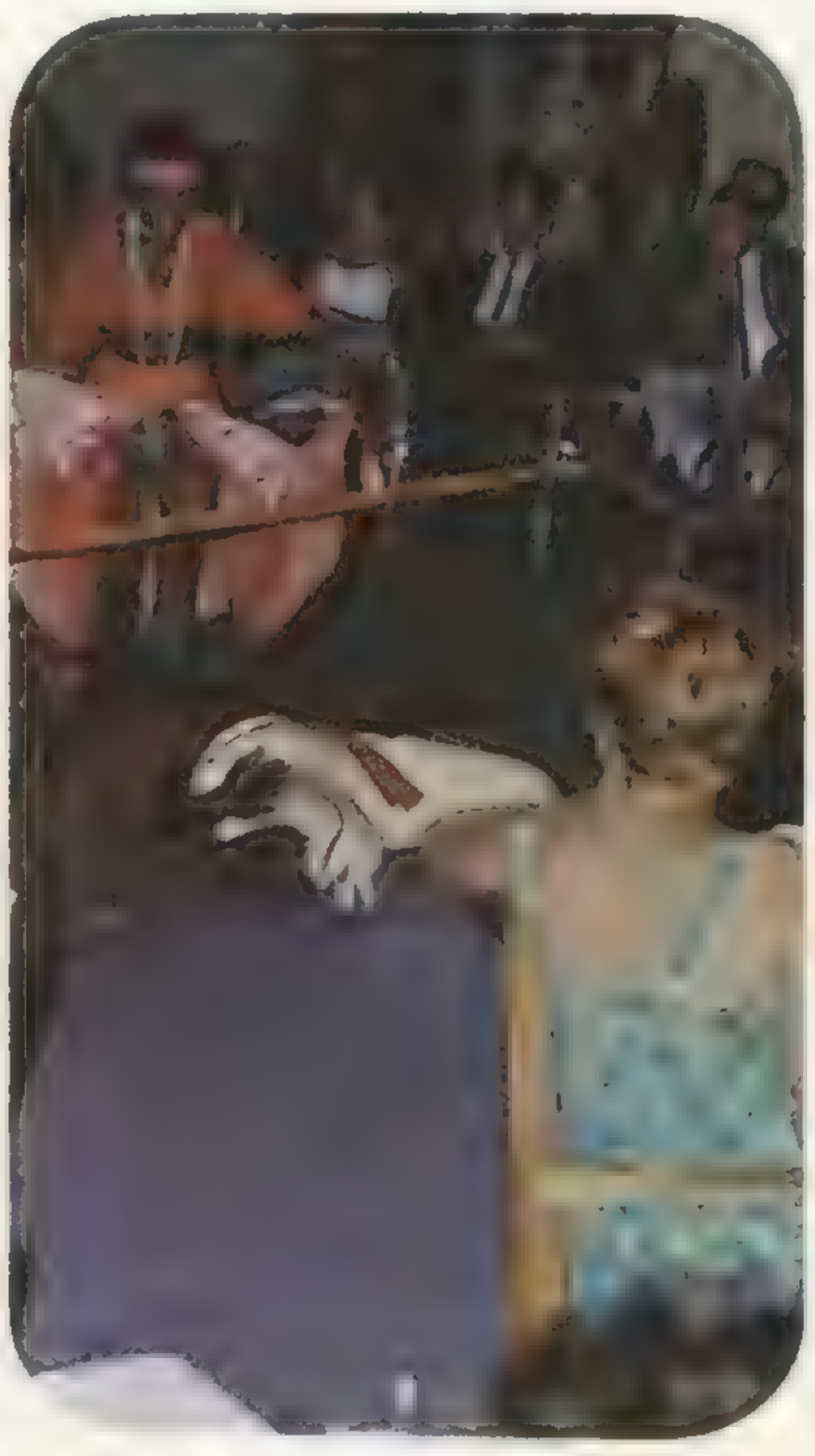

Indoors, too.

He asked,
"Are you a career woman?"

And somebody cut in.

Ahhh! The Trelawny Club.
I have arrived.

Was courted vigorously*

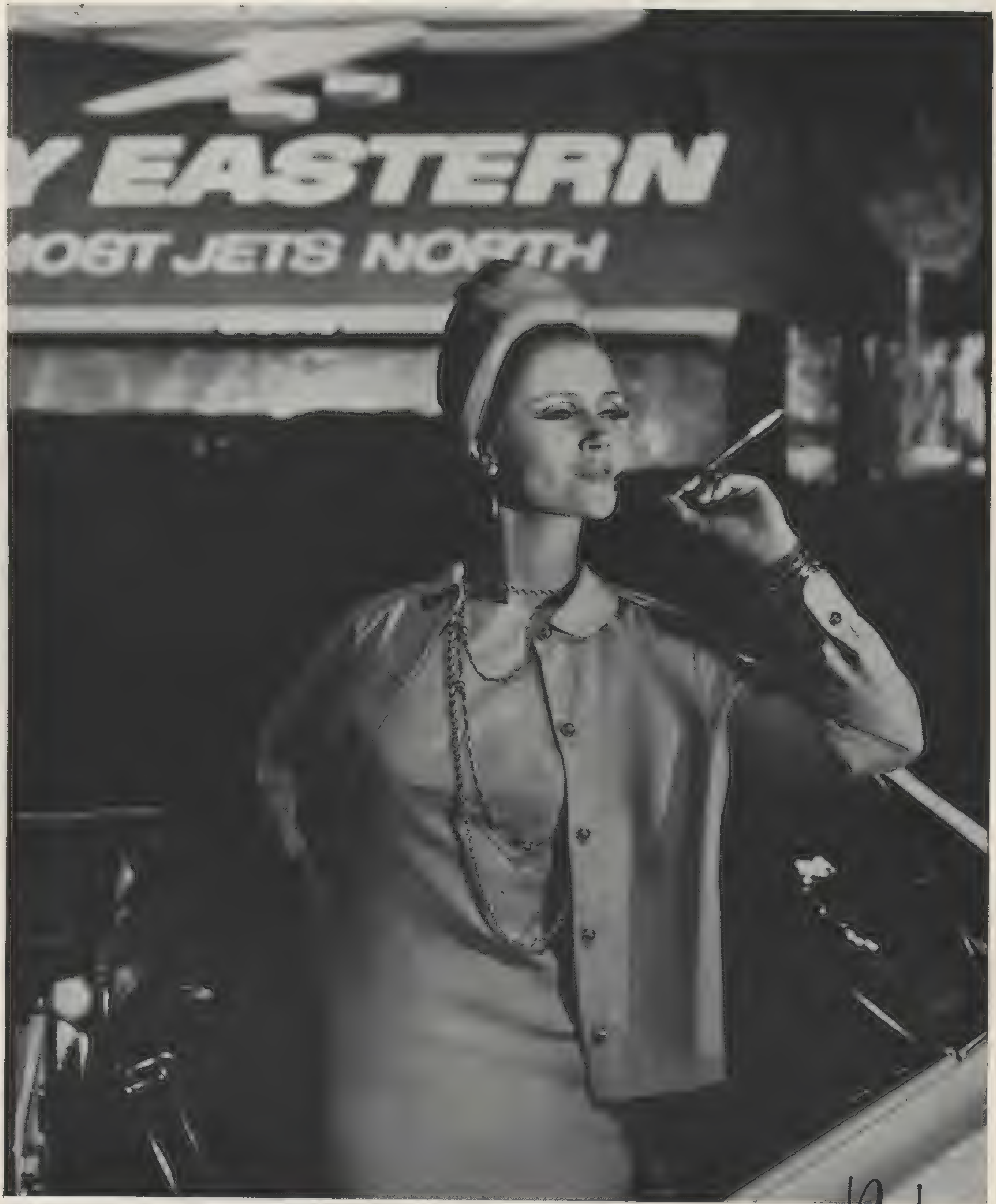

...dined lavishly and

Guess who was my escort?

Oh dear,
am I a career woman?

©1964 Cole of California / "Another fine Kayser-Roth product" / *Tennis Dress in Kodel

Swimsuits designed by Margit Fellegi



EASTERN AIR LINES . . . two great routes to fashion . . . Burdine's

Plan: Arrive in Miami with your trunks empty. The shopping is fine at Burdine's and a trunkful of new fashion is as quickly within your reach as Florida itself on an Eastern Air Lines jet. Arrived: the Costume by Anne Fogarty. Shirt-sleeve jacket and dress with a fluent shape, wrinkle-proof in 70% Dacron polyester and 30% worsted. Beige, jacket-lining and scarf in orange and white pin dots; navy-blue with gold and white. From the Anne Fogarty Boutique. About 70.

Girls were made for the "Steering Whites," by **Cole of California**. Port-to-Starboard in 100% cotton: The "Signal Jacket," $26.00; "Deck Pants," $14.00; "Fog Horn Sweater," $18.00; "Fore 'n Aft Jamaicas," $11.00. Photographed aboard the Santa Paula, one of the seagoing luxury resorts designed by the Grace Line exclusively for Caribbean cruising.

fashion thinks Winkler knit fabrics

Girls were made for Liquid Shapes. Left to right in Winkler Arnel* double knit. "Discovery Bay," $24.00; "Regal River," $26.00; "West Indies Square," $30.00. Photographed at Dunn's River Falls, Jamaica, W. I. Girls were made for Cole of California.

Girls were made for Runaway Flowers. Left to right in silky cotton: "The Limbo Shift," $18.00; "The Cornwall Tunic," $24.00. In Tycora® nylon with Spandelle spandex, "The Sans Souci," $26.00. Photographed at the Trelawny Club on the shores of Runaway Bay, Jamaica, W. I. Girls were made for Cole of California.

a certified fabric with
KODEL
POLYESTER FIBER

Today as American sportswear achieves international fame, the pulses of American designers are beating more rapidly. The reason is a look that is both candid, freshly feminine as laughter in the wind and... clearly Cole. Behind the look is an unusual awareness of what girls are really made for: Fit. Nude-like lightness. Wear and wear and wearability. Since you know what girls are made for may we tell you what Coles are made for? To find for every woman her very own, and privately beautiful, world in the Sun.

Girls Were Made for Cole of California

Girls were made for the "American Playgirl Collection" by Cole of California. Top to bottom in Kodel® and Avril® pique: "The Racquet Club Tennis Shirt," $23.00; "The Trelawny Club Tennis Dress," $36.00. Photographed at the Trelawny Club, Runaway Bay, Jamaica, W. I. This Friday, you too can sail to Jamaica. And it's just one of six exciting places visited on your 13-day Grace Line Cruise.

Prices slightly high [illegible] ain parts of the United States

EASTERN
EASTERN
AIR LINES

Fly to Florida now
VIA EASTERN AIR LINES
Buy fashion later at Burdine's

More quick shopping for the sunshine life at Burdine's—at the end of an Eastern Air Lines jet stream. Miami flight plan: Opposite, the fashion ticket of a costume in smoothly knitted wool. The components include cropped blazer, skimming overblouse, leggy skirt. By Kimberly. About 70. The handbag, really carpetbag luggage, by Koret. 55. Watching the A.M. workouts at Hialeah track: Above, the thoroughbred lines of a good figure covered in a new racy 100% acetate knitted fabric called Chavacete. The look is silky, leotard-sleek. Pink, green, light blue, navy-blue. By Pantino. Pull-on pants, about 18. Pullover, about 16. Swimsuit country—sleek cotton maillot: Above right, cotton sateen alternately bloused and sleek, with a button at the top to regulate the tanning line. Pink or blue, etched in white embroidery. By Alex of Miami. About 28. Bahia Mar—with flowers: Right, at the famous Fort Lauderdale yacht basin (and Burdine's not far off). The print, flowers in sunshine colours on a white sheath by Mr. Dino. Double-knitted Arnel jersey. About 30.

EASTERN
AIR LINES

How to live the sunshine life . . . Burdine's . . . via EASTERN AIR LINES

Live the sunshine life—and take it with you: The dress that looks and acts like a costume is a famous B. H. Wragge theme. The new softness amounts to this: cowled top, willowy skirt, travelable fabric called Eponge. This last is a resilient combination of wool and air—and sun; the colours come beautifully bitter (lemon, nectarine), ravishingly clear (natural to be exact). About 90.

Nothing is cooler than white Arnel

Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. Look helplessly feminine in a skirt full of pleats. Then play the game in perfect form. Arnel makes this jersey tennis dress cool and comfortable on the court, makes it little or no iron, too. A Loomtogs design in Renoir's Arnel triacetate jersey. Sizes 6 to 16. About $18.* At De Pinna, N. Y. & branches; Bramson, Chicago, all stores; Burdine's, Miami & branches; Julius Garfinckel & Co., Washington, D. C.; Joseph Magnin Co., San Francisco.

*Slightly higher on the west coast.

THIS IS THE OFFICIAL ARNEL® SYMBOL—YOUR ASSURANCE THAT THIS FABRIC TYPE HAS BEEN PRETESTED FOR PERFORMANCE CLAIMED BY CELANESE® ARNEL

Arnel...a Celanese contemporary fiber

Nothing stays pleated like white Arnel

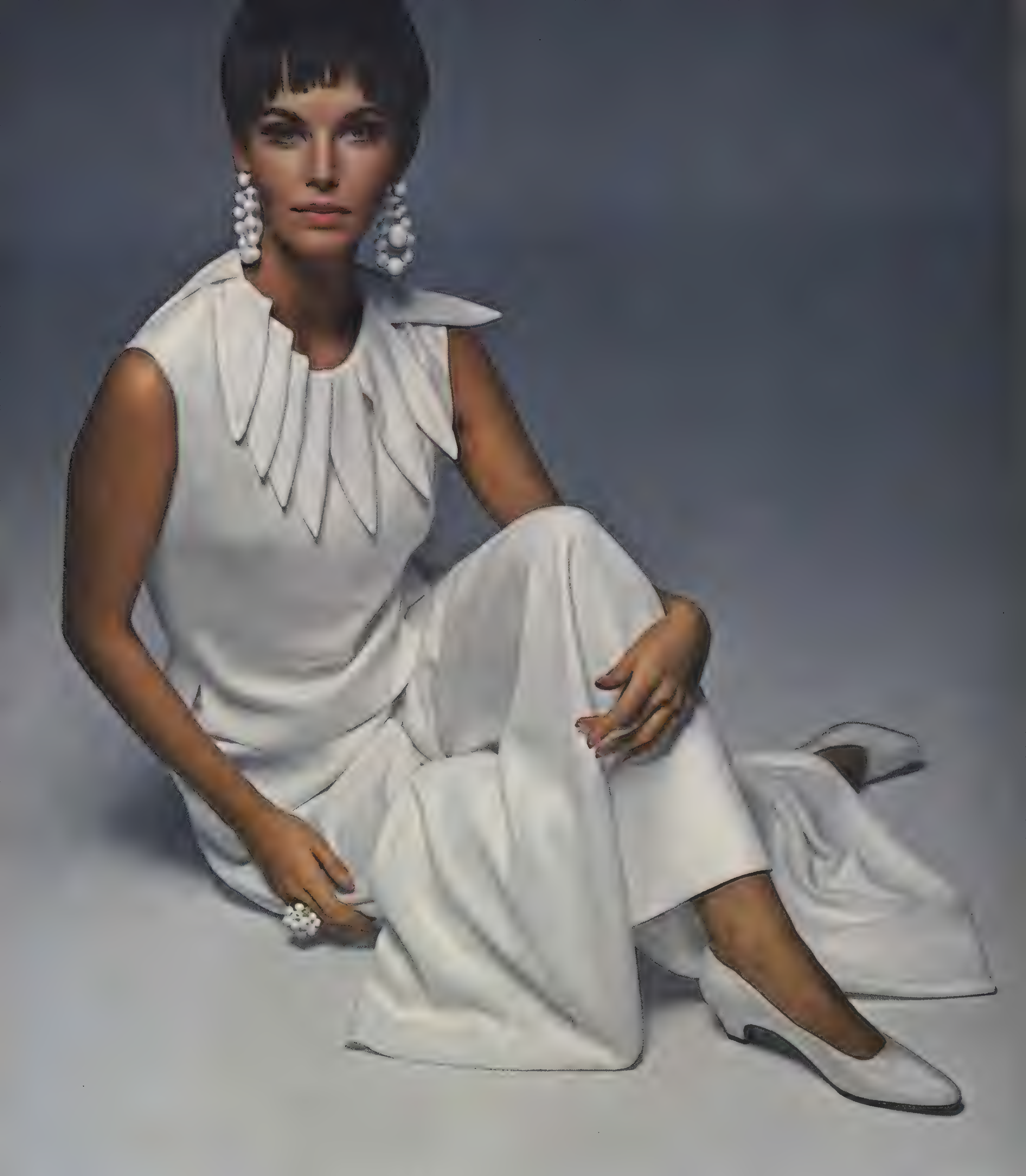
Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. Arnel gives this clean-cut dress a ravishing texture, holds in every little pleat—even when you hand wash it. The perfect resorter by McMullen in R.S.L.'s Arnel triacetate and nylon oxford weave crepe. Sizes 8 to 18. About $35. At Lord & Taylor, New York; L. S. Ayres & Co. of Indiana, Indianapolis; Julius Garfinckel & Co., Washington, D.C.; Gidding-Jenny, Cincinnati; Marshall Field & Company, Chicago.

Arnel...a Celanese contemporary fiber

Nothing is crisper than white Arnel

Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. See how cracker crisp and snowy white it makes this pullover with its starchy white lace sleeves and lace covered short shorts. Hand-washable, too! By Sylvia de Gay for Robert Sloan in Rubin Levine's Arnel triacetate birdseye pique. Sizes 6 to 14. Top about $25; shorts about $15. At Bonwit Teller, New York & branches; Burdine's, Miami & branches; Diamond's of Phoenix; Robinson's, Los Angeles; Sakowitz, Houston.

Arnel...a Celanese contemporary fiber



Nothing is as sinuous as white Arnel

Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. Arnel gives this flawless crepe culotte and overblouse a radiant whiteness, a limpid allure. What a marvelous, statuesque way to look at home or gracing someone else's terrace. Design from Oleg Cassini in Julius Werk's Arnel triacetate and rayon crepe. Sizes 8 to 16. About $110. At Hattie Carnegie, New York; Burdine's, Miami & branches; Kaufmann's, Pittsburgh; Joseph Magnin Co., San Francisco; B. Siegel Co., Detroit & branches.

Arnel...a Celanese contemporary fiber

Nothing is fresher than white Arnel

Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. It makes you as refreshing as an oasis on a hot day, keeps this dress effortlessly fresh all day. By Philippe Tournaye for Rembrandt in Cohama's Arnel triacetate and Avron rayon worsted-type crepe Also in blue, green, pink or yellow. Sizes 6 to 16. About $55. At Lord & Taylor, New York; I. Magnin & Co., West Coast; Marshall Field & Company, Chicago; Montaldo's, all stores; Doops, N. J. Neiman-Marcus, Dallas, Houston, & Ft. Worth.

Arnel...a Celanese contemporary fiber

Nothing stays whiter than white Arnel

Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. Arnel keeps everything (pleats included) sailing white and fresh as spray—on land or sea or suds. Don't you love this dapper, flapper look? The scene-stealing sailor dress by Mr. Mort in Folker Fabrics' Arnel triacetate sharkskin. Sizes 5 to 15. About $45. At Lord & Taylor, New York; Joseph Magnin Co., San Francisco; Sakowitz, Houston; Sibley, Lindsay & Curr Co., Rochester; Charles A. Stevens & Co., Chicago.

Arnel...a Celanese contemporary fiber

Nothing is as polished as white Arnel

Arnel the unique. Arnel the wonderful. Arnel, the only fiber of its kind. It puts the dazzle in white and you on easy-care street. And what could be crisper looking than this kind of jacket-and-pants look? The sporting idea by Cabana in Folker Fabrics' Arnel triacetate sharkskin. Sizes 8 to 16. Brass-buttoned captain's jacket, about $26; pants about $18. At Bonwit Teller, New York, Philadelphia & branches; Bullock's Wilshire, Los Angeles; Julius Garfinckel & Co., Washington, D. C.; Harold's, Minneapolis.

Arnel...a Celanese contemporary fiber

"WHERE YOU CAN BUY"—SEE LAST PAGE

® DU PONT *SLIGHTLY HIGHER IN SOME STATES AND CANADA

ANTRON® NYLON JERSEY WITH TWIN-PRINTED NYLON KNIT. 32-38, ABC BRA-SIZED FOR YOU. ABOUT $23.* AT FINER STORES. WRITE ROXANNE SWIMSUITS, 1407 BROADWAY, N.Y. 18. IN CANADA: 137 ST. FERDINAND ST., MONTREAL 30.

Body by Roxanne

A NEW KIND OF PARADISE IN HAWAII

discover the

Kahala Hilton

it's a
heavenly world
of its own

by Peter Griffith

If you've always thought of a Hawaiian vacation in terms of Waikiki Beach, there's a surprise ahead for you. Between Diamond Head and Koko Head, 10 minutes from Waikiki, you'll discover Kahala, the luxury suburb of Honolulu. Here you'll find the new Kahala Hilton . . . a new kind of paradise, even for Hawaii.

A very private paradise

The Kahala Hilton's seven-acre estate is bordered on three sides by the golf course and tennis courts of the exclusive Waialae Country Club and on the fourth by Maunala Bay, with an 800-foot coral-free beach. There's that spectacular ocean for sailing, surfing, water-skiing, skin-diving and just plain old-fashioned swimming. Of course there's a swimming pool, too.

Epicurean delights

Start your evening with cocktails in the Maile Lounge . . . follow up with gourmet cuisine in the stately Maile Lanai dining room, where a fountain murmurs while you enjoy classic or exotic delicacies. Another time, try the Hala Terrace, where dining is a treat day or night. Whichever you choose, you'll find the chef is a genius, the menu the equivalent of an international tour.

The dining room and the cocktail lounge (one of the nicest spots on the island for dancing), are on the edge of a large lagoon stocked with exotic tropical fish. The bar overlooks the beach and the swimming pool.

All this and Hawaii, too

The Kahala Hilton is designed to pamper you with every luxury possible. The rooms and suites are over-sized, the furnishings and décor are more what you'd expect to find in a palatial home than in a hotel.

Naturally, with all this and Hawaii too, the Kahala Hilton costs a little more than ordinary resort hotels. But probably not as much more as you'd expect. Rates start at $24 a day and go on up to $150 for a luxurious suite. For reservations, see your travel agent or call any Hilton Hotel or Hilton Reservation Office (see phone book).

**GO INTERNATIONAL—WITH ALL
THE COMFORTS OF HILTON**

Pipeline to fashion:

the swallowtail flies South now, into spring later. Overbloused in scalloped, embroidered, handkerchief-sheer rayon, the suit is black or navy rayon-cotton-acetate, with a wonderful texture.
Sizes 6 to 16, 7 to 17.
About $45.

Frost's, San Antonio;
Jane Smith, Westfield, N.J.;
Milgrim's, Detroit;
Makoff, Salt Lake City;
Leon Frohsin, Atlanta

OR WRITE

Jok McCauley

410 NORTH 23RD ST., ST. LOUIS, MO.

"FASHION WHEREABOUTS IN VOGUE"
"WHERE YOU CAN BUY"

A "Where You Can Buy" Service for Interested Readers. To find the store nearest you, look for the advertised merchandise showing this symbol.

☎

The telephone symbol at the bottom of a VOGUE advertisement means that you can quickly find out where to buy the merchandise you see advertised. On the last page of the magazine is a listing of phone numbers—you'll find one to call in your area. The operator who answers will tell you where to buy the merchandise you saw advertised in this issue of VOGUE.

VOGUE'S NOTEBOOK

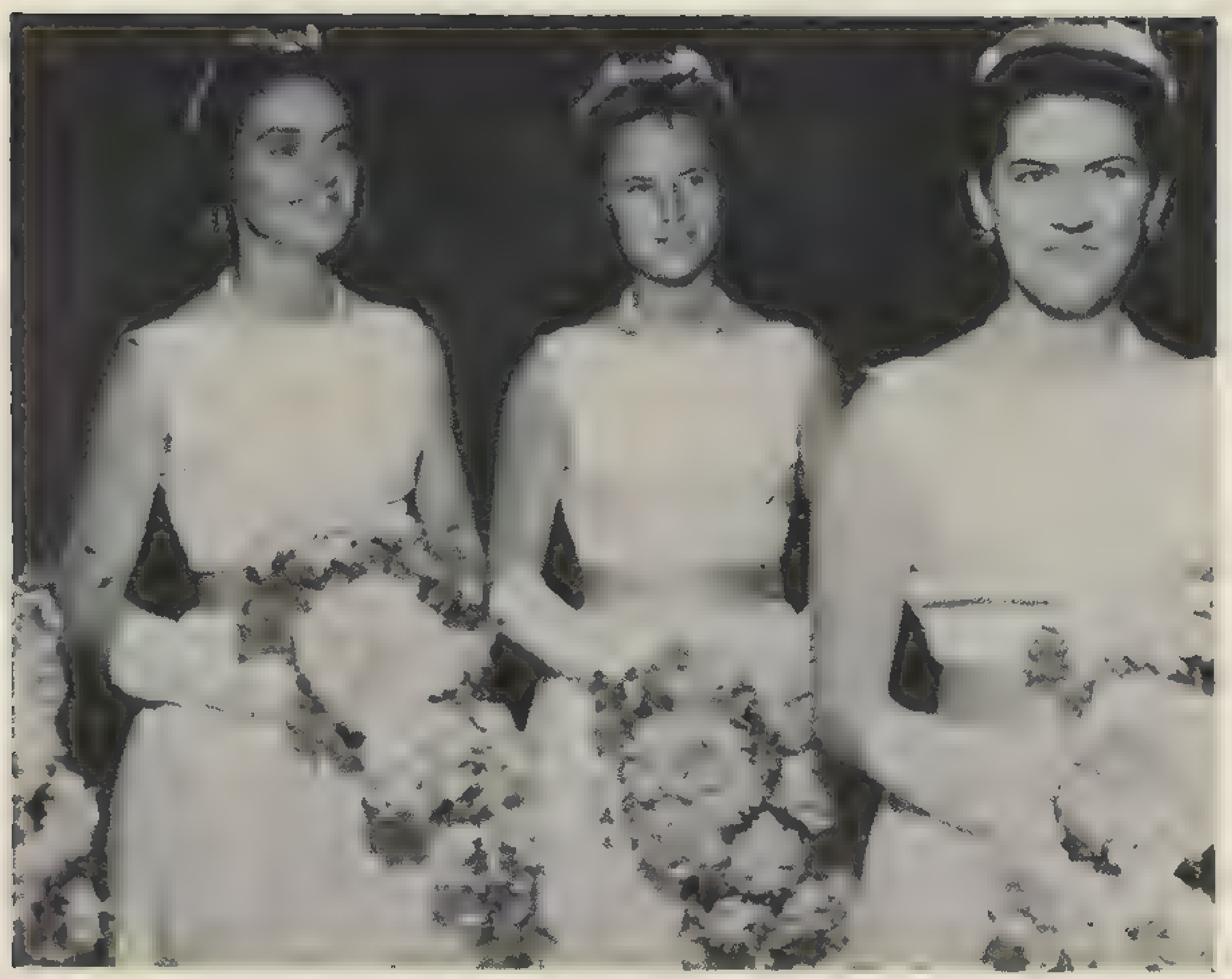
A weekend of Houston parties for the wedding of Miss Sandra Smith and Mr. Robert L. Gerry III

1

For the wedding of Miss Sandra Keith Smith and Mr. Robert Livingston Gerry III, people flew from everywhere to Houston, Texas, for a weekend of parties. On the New York planes, sixty or so seats were blocked off for guests, groomsmen, and bridesmaids, who arrived for the parties. (The bride's parents, Mr. and Mrs. Lloyd H. Smith, who summer at Southampton, have an apartment in New York.) More guests flew in from France, California, Delaware, and Virginia. For the ceremony on Saturday the bride wore a dress of Brussels lace over satin, worn by her grandmother and by her mother at their weddings. Her eight bridesmaids in long dresses of off-white brocade, sashed in pink, carried bouquets of trailing pink flowers. The garden reception revolved around two billowing pink tents—one for dining, one for dancing—shipped down from New York; the flowers, in three shades of pink, came by air from California and

2

3



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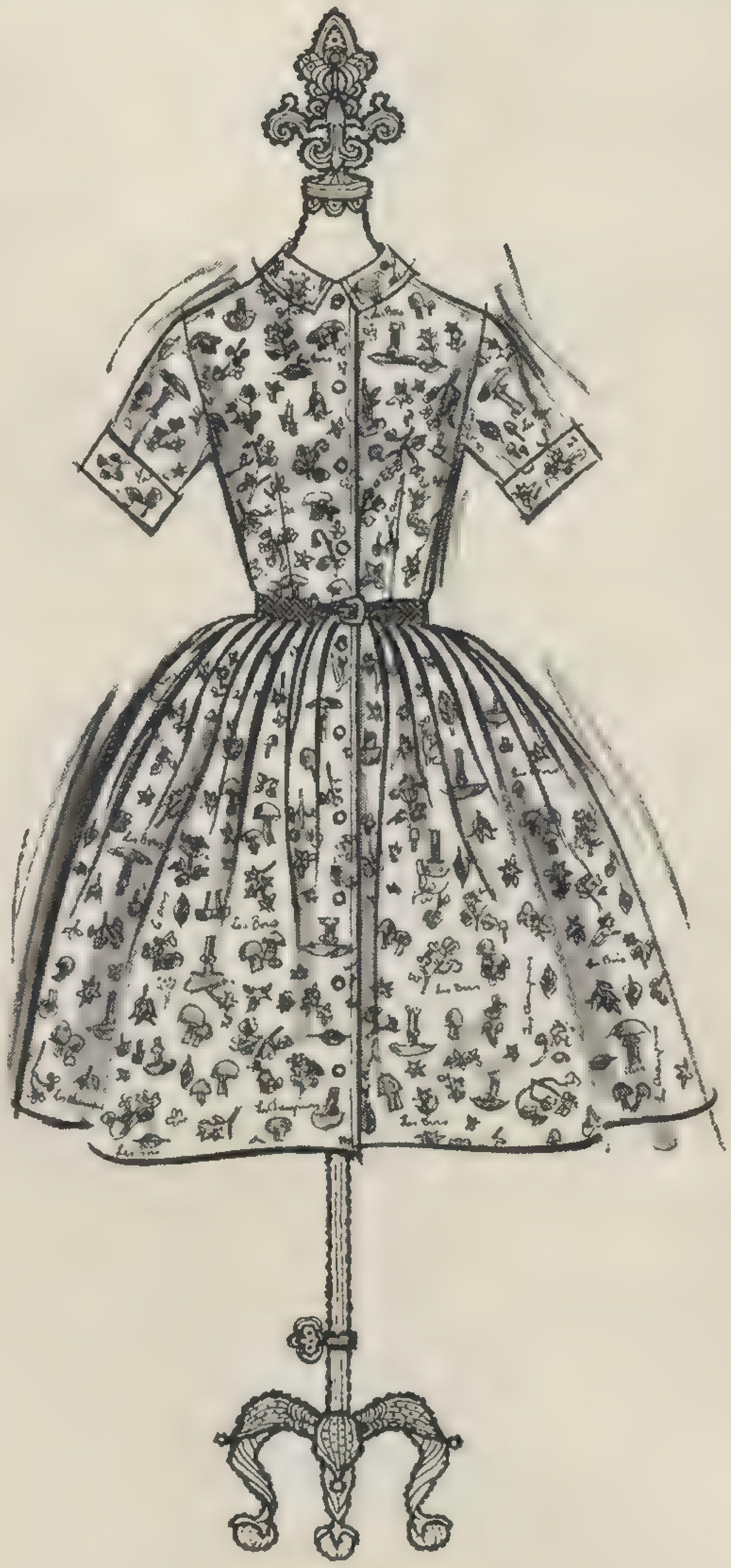
5

Colorado. On Sunday, everyone flew away home, except, of course, the many guests who happened to be Texans. 1. The bride. 2. Mr. and Mrs. Robert Livingston Gerry III at their wedding reception. 3. Mrs. Lloyd H. Smith, the mother of the bride, with Mr. Henry Gerry, an uncle of the groom. 4. Three of the eight bridesmaids: Mrs. Albert York, Mrs. Robert Murray, Miss Susan Knott. 5. A lineup of the handsome groomsmen with, *centre*, the groom, and his best man (his father), Mr. Robert Livingston Gerry, junior. 6. Mr. Robert Livingston Gerry, junior; Miss Charlotte Ford, a bridesmaid; two of the groomsmen, Mr. Raymond Peter Sullivan III, and Mr. Roy Plum. 7. At the reception, Mrs. Robert A. Magowan, Mr. Edward Rotan, Mr. and Mrs. Edward MacCall Rotan, Mrs. Edward Rotan, and Mr. Thomas Ford.

6

7

PRICES SLIGHTLY HIGHER IN THE WEST.



Les Champignons

VILLAGER'S® most respected classic needs no explanation. The print, in this case, is a fantasy of delicate little *champignons,* with the sprigs of leaves and wildflowers you might also collect on a solitary walk. Poetically pale colorings on cotton . . . . Gold/Orange, Pink/Tan, Blue/Olive. Sizes 6 to 16.

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to improve the appearance of mature skin of face and neck.

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FORMULA M_7 is the closely guarded development of a man honored throughout the world.

He recommended FORMULA M_7 for more than 37 years to many thousands of women. They have included famous motion picture stars, society leaders, and even royalty . . . 'the most beautiful woman in the world.' Women whose quest for beauty knew no bounds.

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BEAUTY CHECKOUT

What's coming when

When, and by what route, will the various beauty predictions named on pages 94 to 99 of this issue materialize? Some are ready now; others will be charging along any minute; still others can't, for the moment, be described further. (The collagen cream must remain a mystery figure until it completes its clinical testing rounds. . . . The short-span wrinkle-remover doesn't wish to be identified yet. . . .) Otherwise, what follows here can be taken as a partial calendar of forthcoming beauty events . . . ideas with a hold on 1964. . . .

Hair—what's what

The biggest single fashion in hair for 1964 is: good hair. Quality of fabric is what counts. When we speak of hair-straighteners on page 97, we mean the non-accelerated cream straighteners used under the watchful eyes of a good hairdresser. . . . The un-curling iron of Belgian origin is Capilustro; at the moment, only hairdressers have it. . . . The quickie, pin-on bangs referred to are Marc Sinclair's Whizz Bangs; at Bonwit Teller. . . . The less-tousled wig is by Merriwig, also at Bonwit Teller. . . . The first on-the-market wig-cleanser we've met is by Vapon (the trick with a wig-cleanser is: it has to be able to work without removing colour); and the most recent entry is by Fashion Tress. . . . The latter is also responsible for the first-to-our-knowledge wig perfume; called Whisp, it should be findable at any shop where wigs are big. . . . The new hair-setting lotion is Moldure by Admiración. . . . The new semblance of blondness is a Clairol venture, scheduled for about March 15. . . . The new headband idea is from Kenneth. We're mad about it and you'll see it in January 15 Vogue. . . . Casual-hair hairsprays, like protein hair products, are coming from several directions. Revlon's Super Natural hairspray: ready January 15. . . .

More about honey make-up

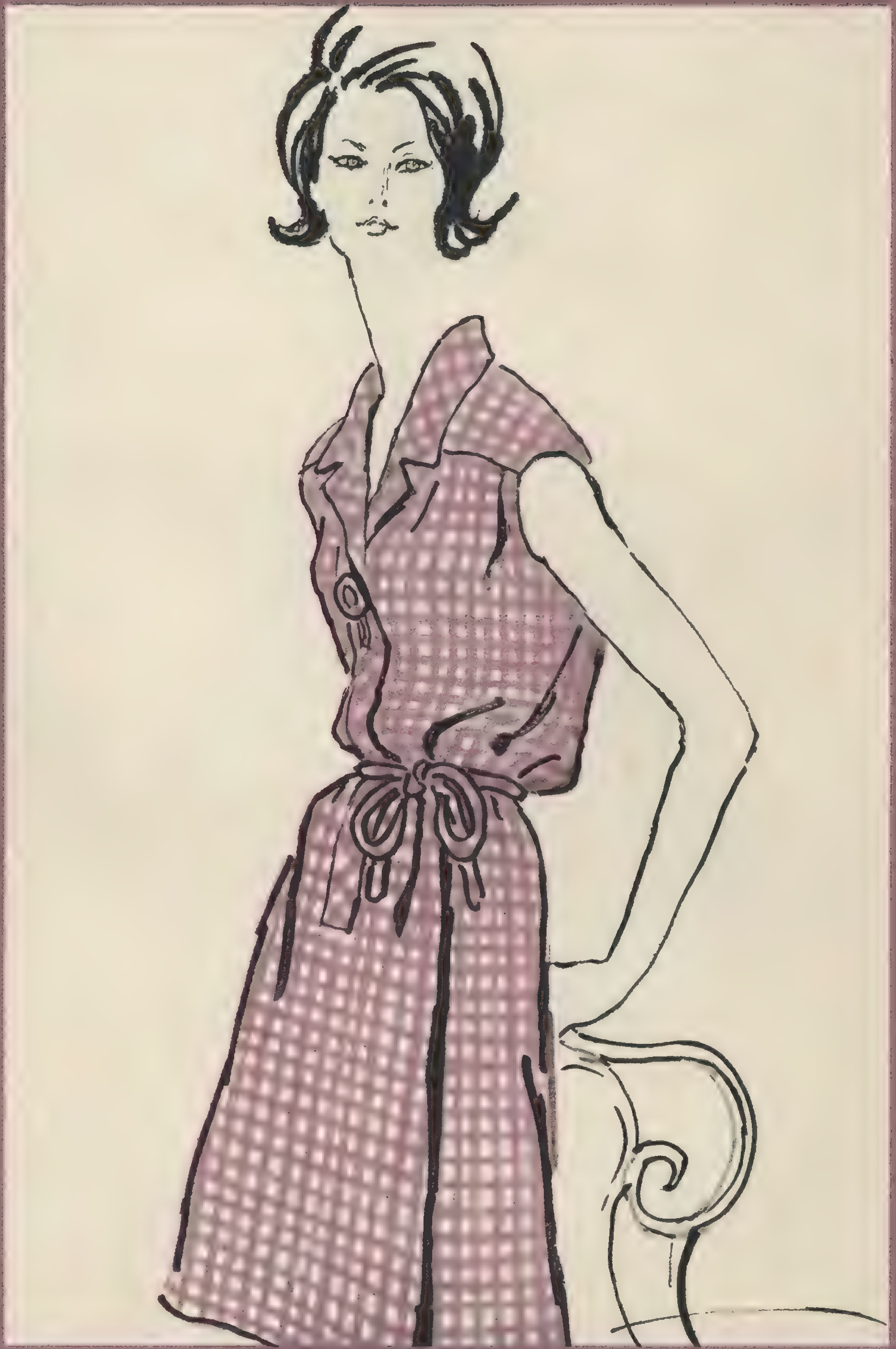
We outlined the steps and generic ingredients on page 95. . . . We have this to add: now that the brown-rouge idea and the liquid or creamy blushers are understood and handled well by most women, the burden of heightened complexion-colouring no longer falls entirely to make-up foundations. Now, instead of wearing a pinked-up make-up foundation, the new face basis is beige in tone. To this basic beige foundation, one adds blush-rouge on demand. For a honey-coloured face, an overall touch of copper or honey-amber rouge, in greater intensities wherever greater depth of colour is wanted; petal-pink rouge at temple and cheekbone. . . . Revlon believes so strongly in basic beige that it's installing a new basic beige foundation in every make-up line the company makes. Program fully in effect by about March 15. . . .

Other make-up details

The lipstick with a new outlook, mechanical and otherwise, comes from Tussy. Due on the market March 1. . . . Eyelash-extender refills are a pretty general thing already; Max Factor's, ready now. . . . The brush-on brow idea was found first via Evelyn Marshall (it's now at Lord & Taylor); and the Frances Denney version is around the country as of this week. . . . Fluffy make-up foundations are oncomers from several cosmetics houses; the first in our experience was DuBarry's (Arnold Constable stocks it). . . . Fake lashes for the lower lashes are up to you and your eyelash-fitter. . . . The new entubed eye shadows in good tones of brown, bisque, grey, and alabaster pearl have been announced by Revlon for January 9. . . . Max Factor, whose Pastel Tint Foundation Rouges have been a sensation, now plans a white toner in the same formulation; date, about February 15. . . .

Other oncomings

To identify the fog-resistant, breakage-resistant lenses mentioned on page 97: they're by Univis Lens. . . . We're under oath not to talk further about the bathing cap and hoped-for invisible sunglasses (they'll make themselves known when they're ready). . . . As for laundry scent, besides Laundel, there's Elizabeth Arden's Liquid Soap in her Rose Geranium fragrance. . . . Smoker's toothpaste is Durban's Denicotin. . . .



The Sportswoman's Dress—casual in manner, elegant in air. The sportswoman's fabric—roughened silk with a hand-loomed look, from Widder Brothers. In lilac, blue, beige or black. Sizes 8 to 18. 40.00.

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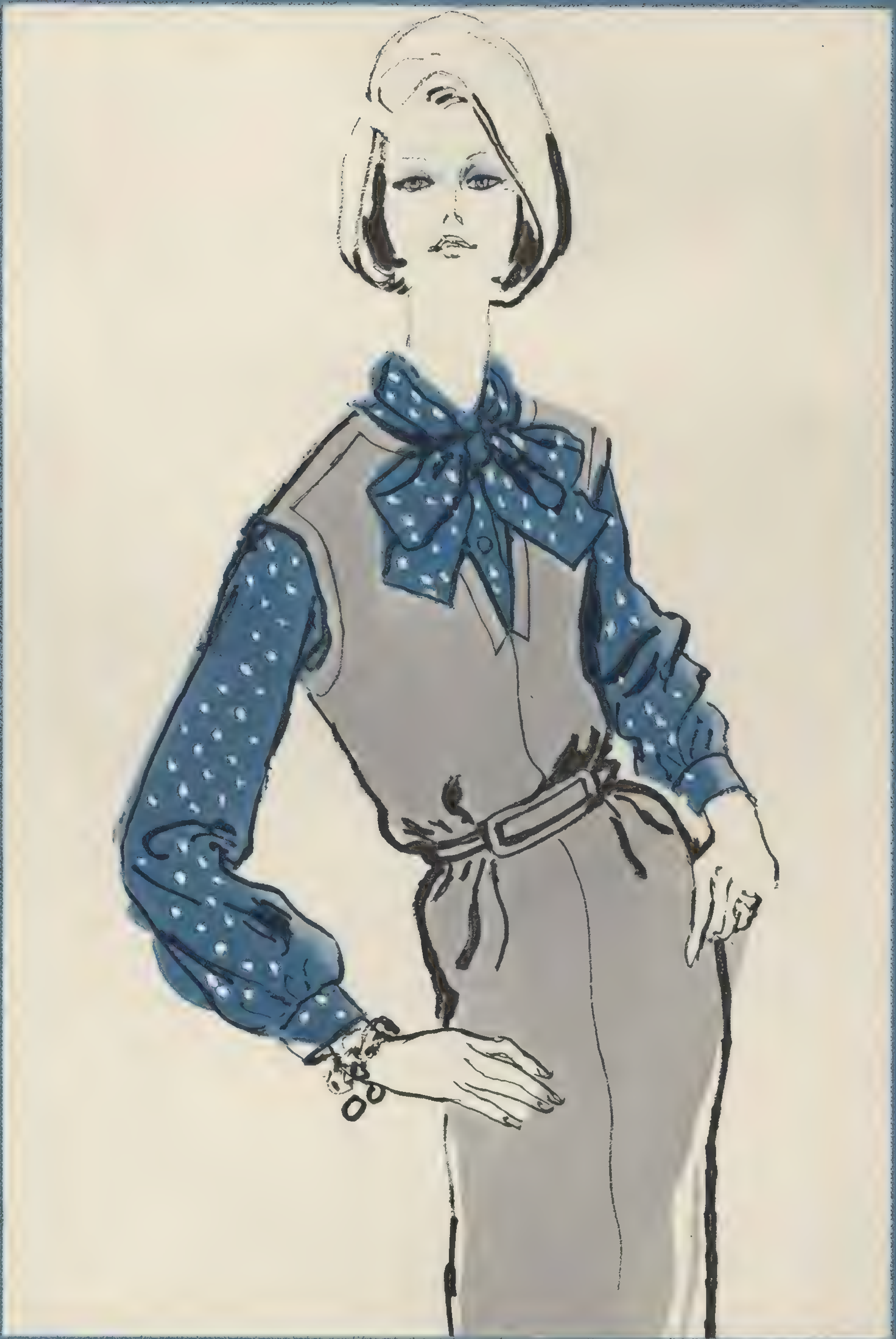

The Jumper — fluid, very spring. The fabrics — silk surah polka dots under Crown Fabrics' textured rayon and silk. Café au lait with turquoise, white with turquoise, black with black. Sizes 8 to 18. 40.00.

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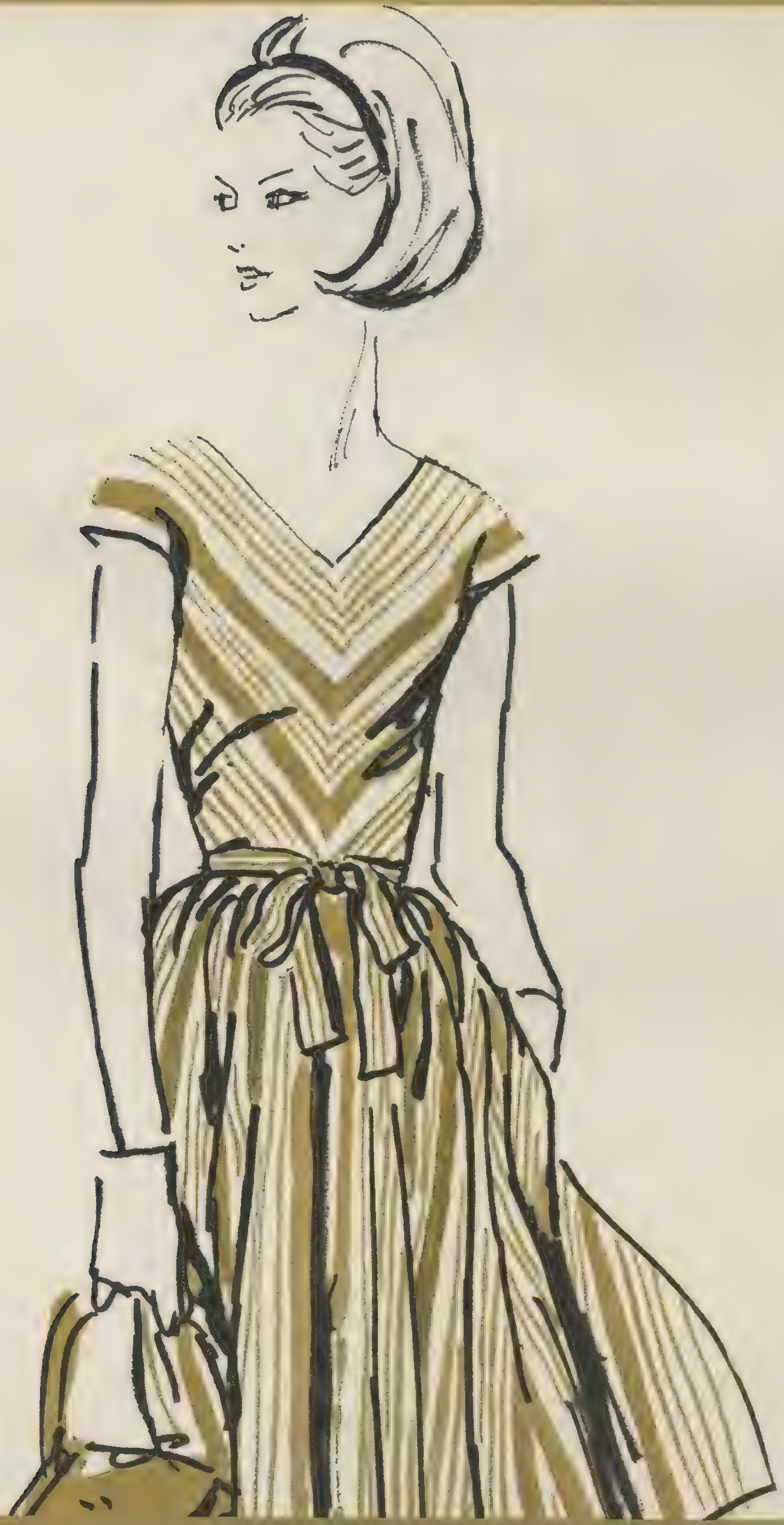
CALIFORNIA, SEATTLE, PORTLAND & PHOENIX



The Flatter Look—open of neck, bare of arm, bowed at the waist, in stripes contour and vertical. The flatter fabric—Folker Fabrics' fluent, easy Arnel triacetate knit. In gold, blue or red. Sizes 8 to 18. 25.00.
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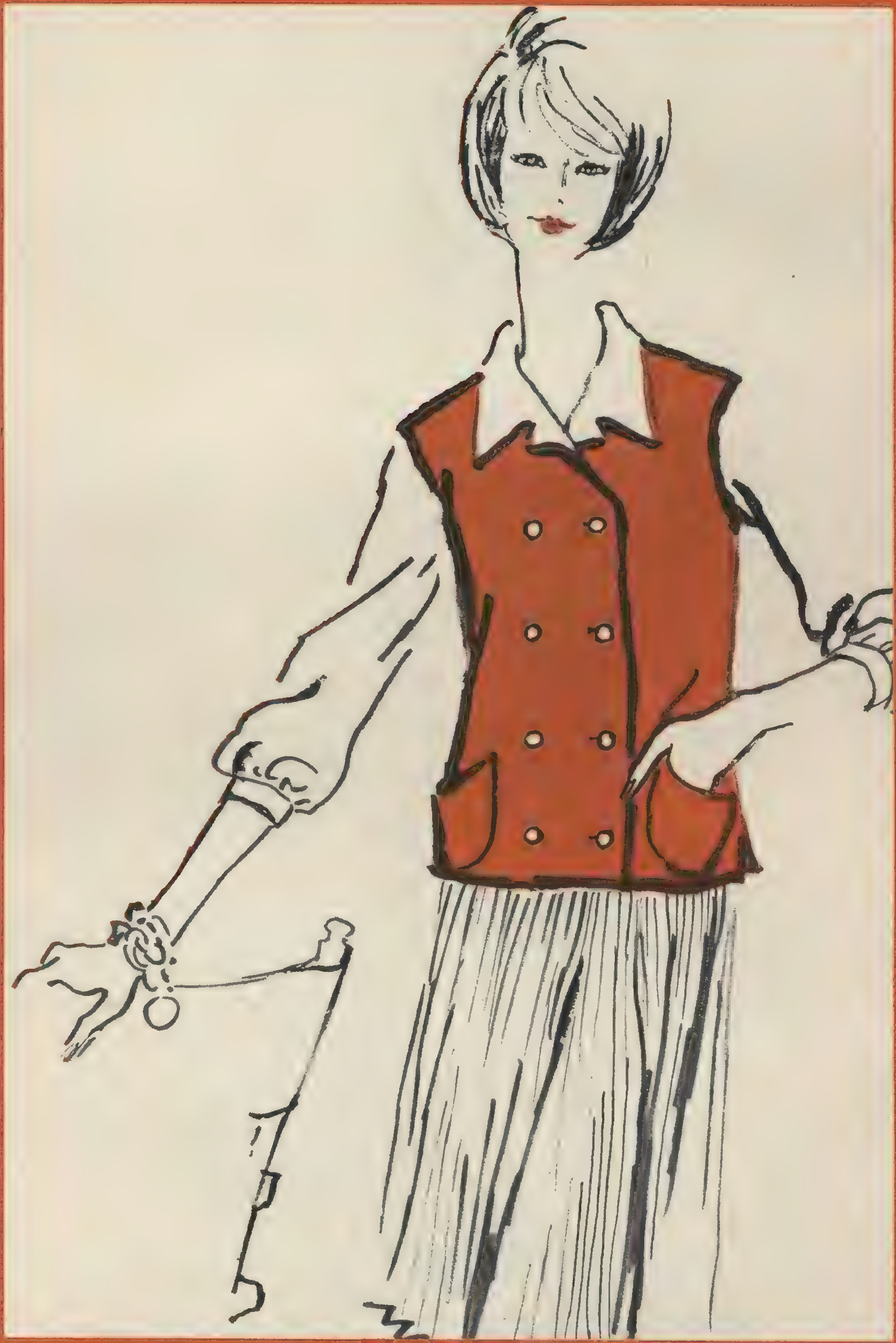

The Layered Look — a dress that flows, a vest brass buttoned. The fabrics — worsted wool jersey over Cohama's Arnel triacetate knit. White dress with flame, daffodil with navy, mint with jade. 8 to 18. 45.00.

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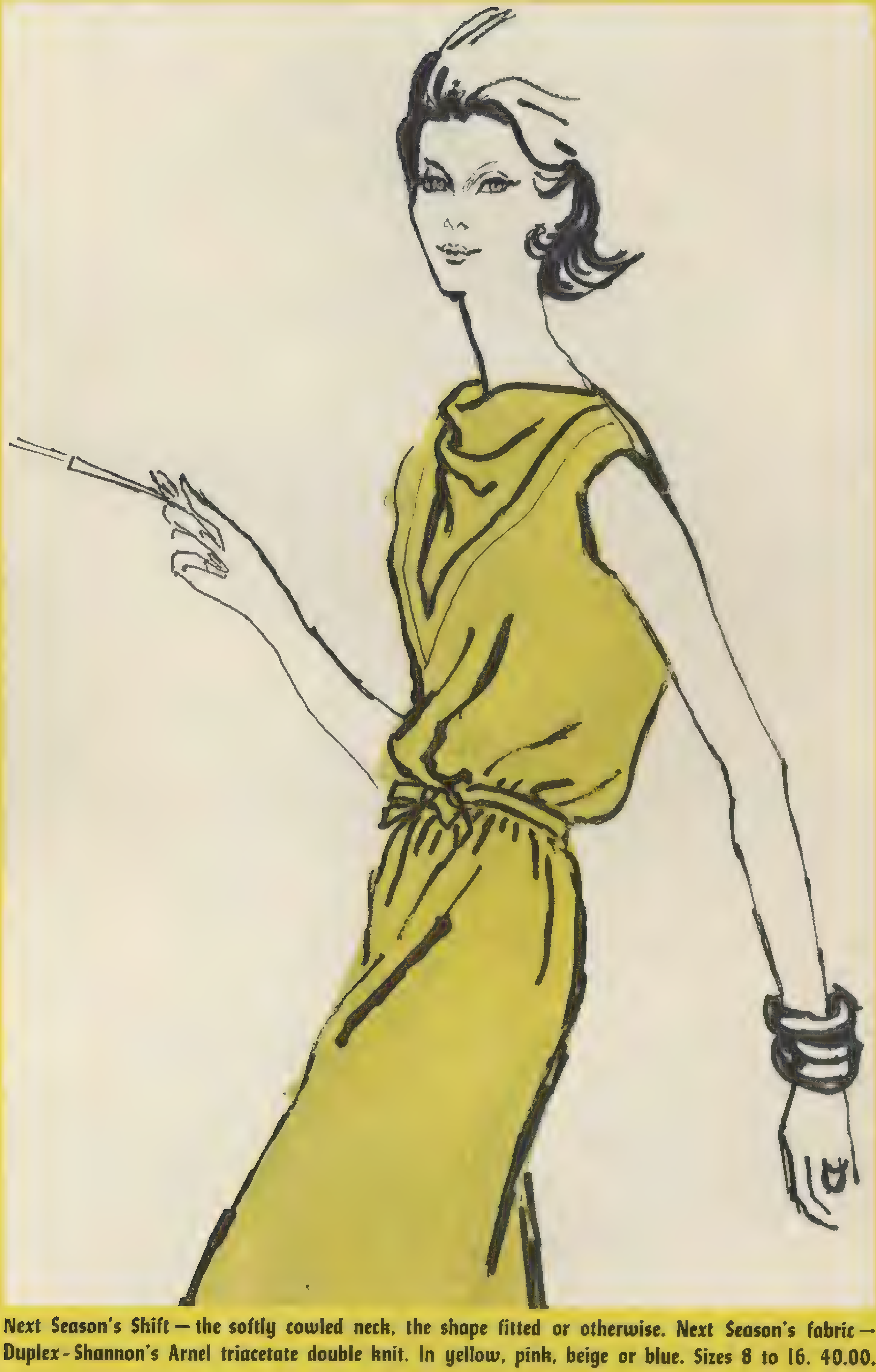
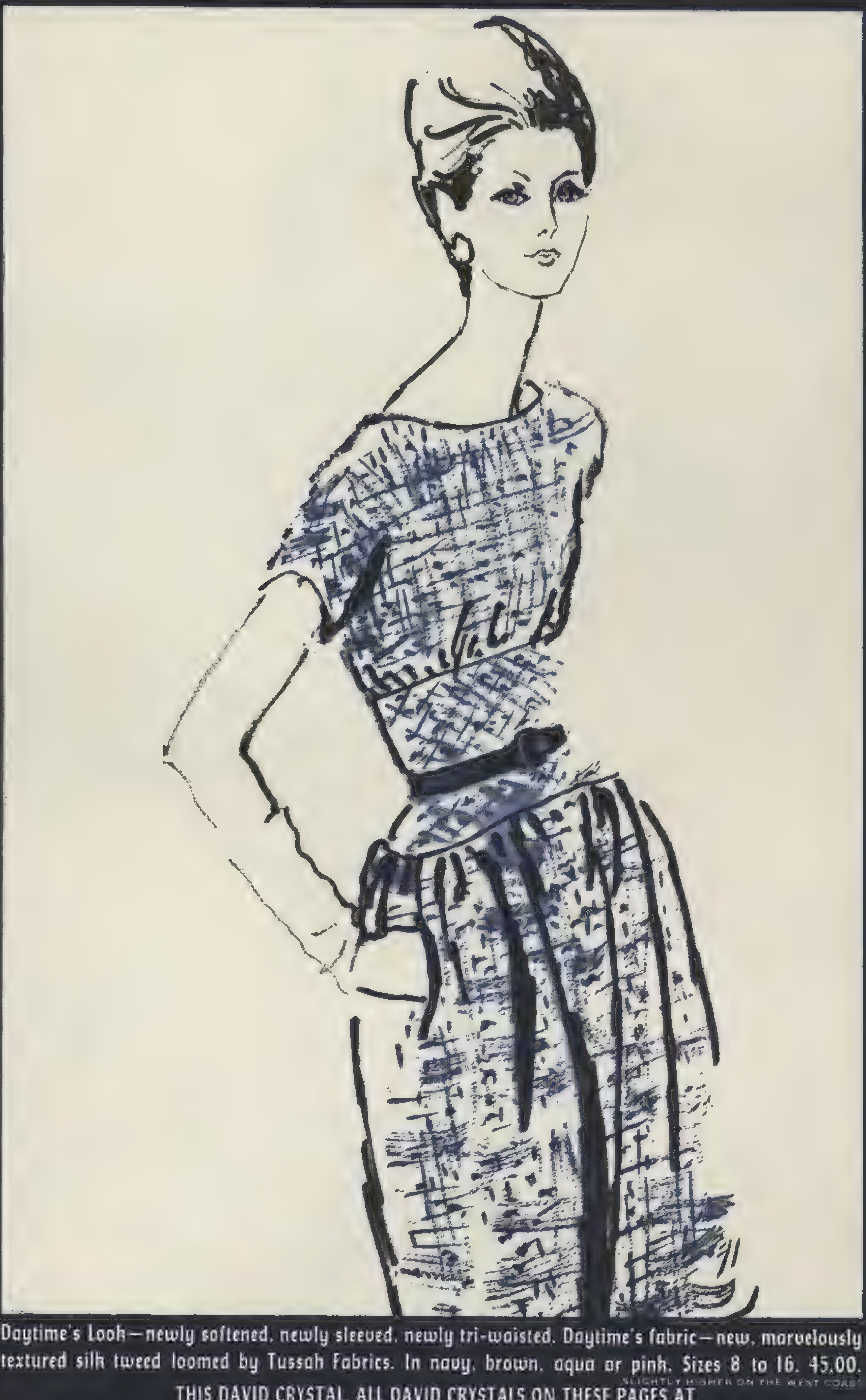


Next Season's Shift — the softly cowled neck, the shape fitted or otherwise. Next Season's fabric — Duplex-Shannon's Arnel triacetate double knit. In yellow, pink, beige or blue. Sizes 8 to 16. 40.00.

THIS DAVID CRYSTAL, ALL DAVID CRYSTALS ON THESE PAGES AT

Jordan Marsh

FLORIDA FLAIR FASHIONS



Daytime's Look—newly softened, newly sleeved, newly tri-waisted. Daytime's fabric—new, marvelously textured silk tweed loomed by Tussah Fabrics. In navy, brown, aqua or pink. Sizes 8 to 16. 45.00.
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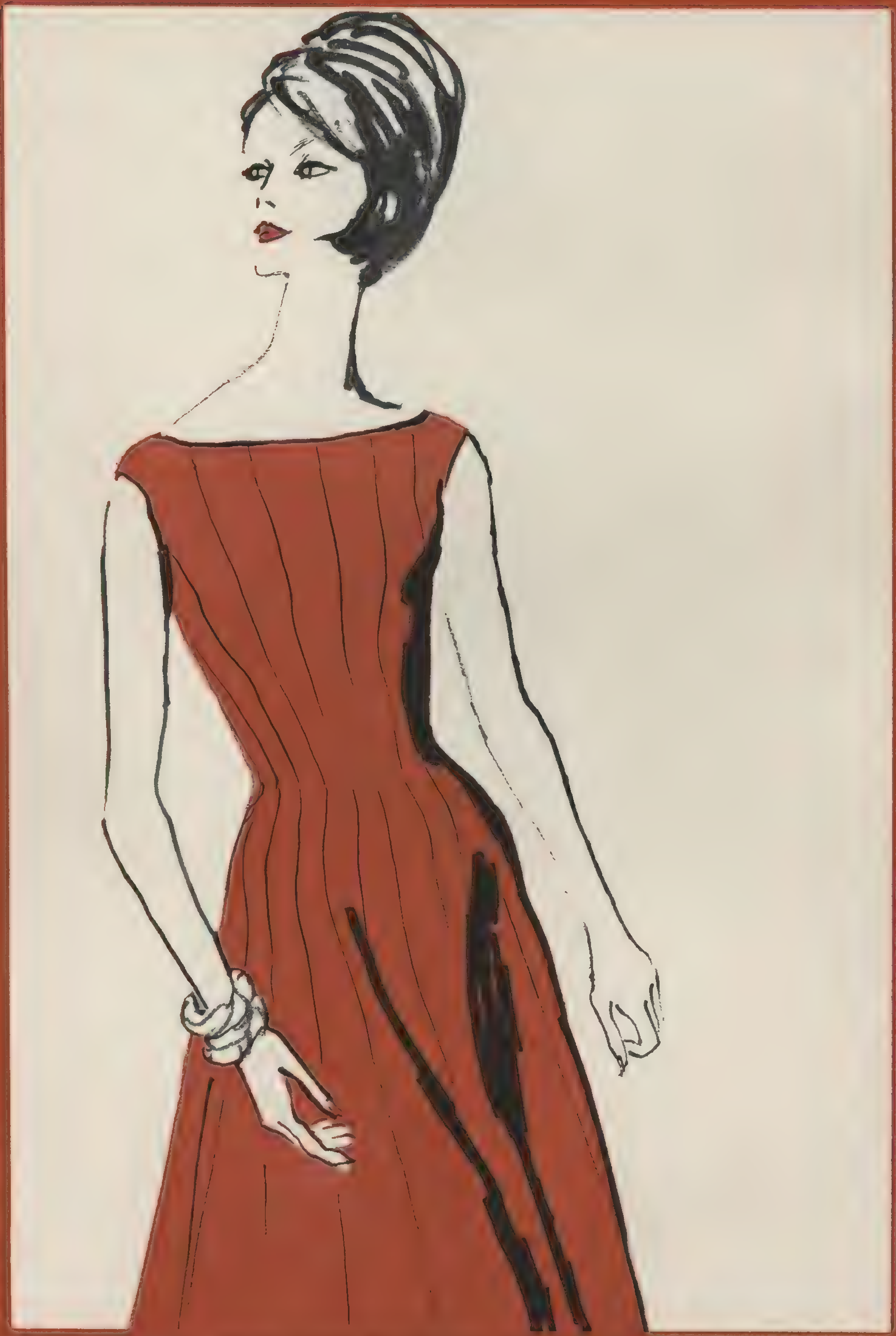
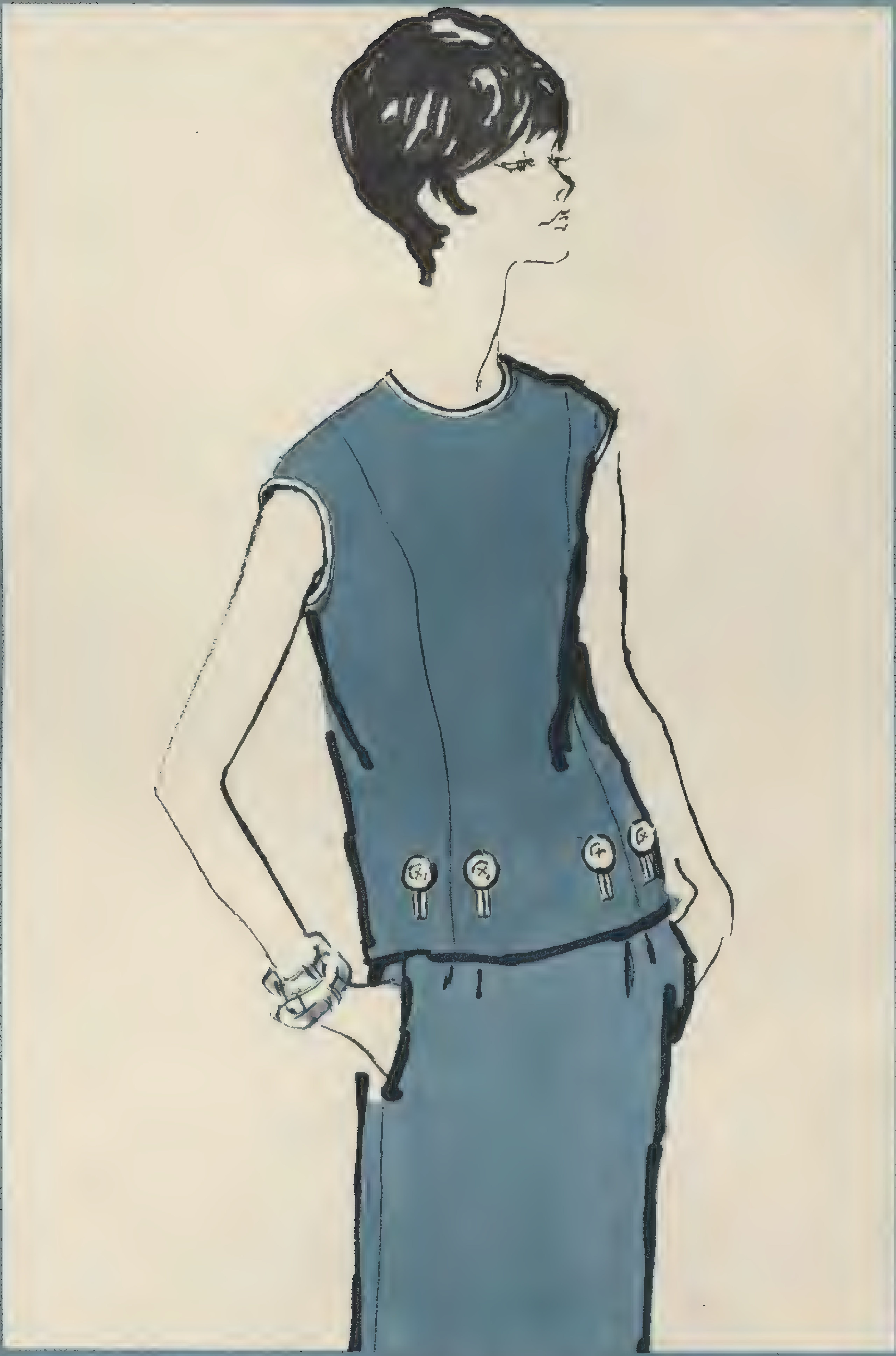


The Sculptured Dress—fluid gores, a bateau neck, molded to perfection. The fabric—Ros Comain® imported Irish linen by William Ewart and Son. In raspberry, pink, blue or yellow. Sizes 8 to 18. 40.00.

THIS DAVID CRYSTAL, ALL DAVID CRYSTALS ON THESE PAGES AT

MONTALDO'S

ALL STORES



A New Length of Overblouse—piped in white, buttoned-down in white. The fabric—Ros Comain® imported Irish linen by William Ewart and Son. In aquamarine, café au lait, navy or raspberry. 8 to 18. 35.00.

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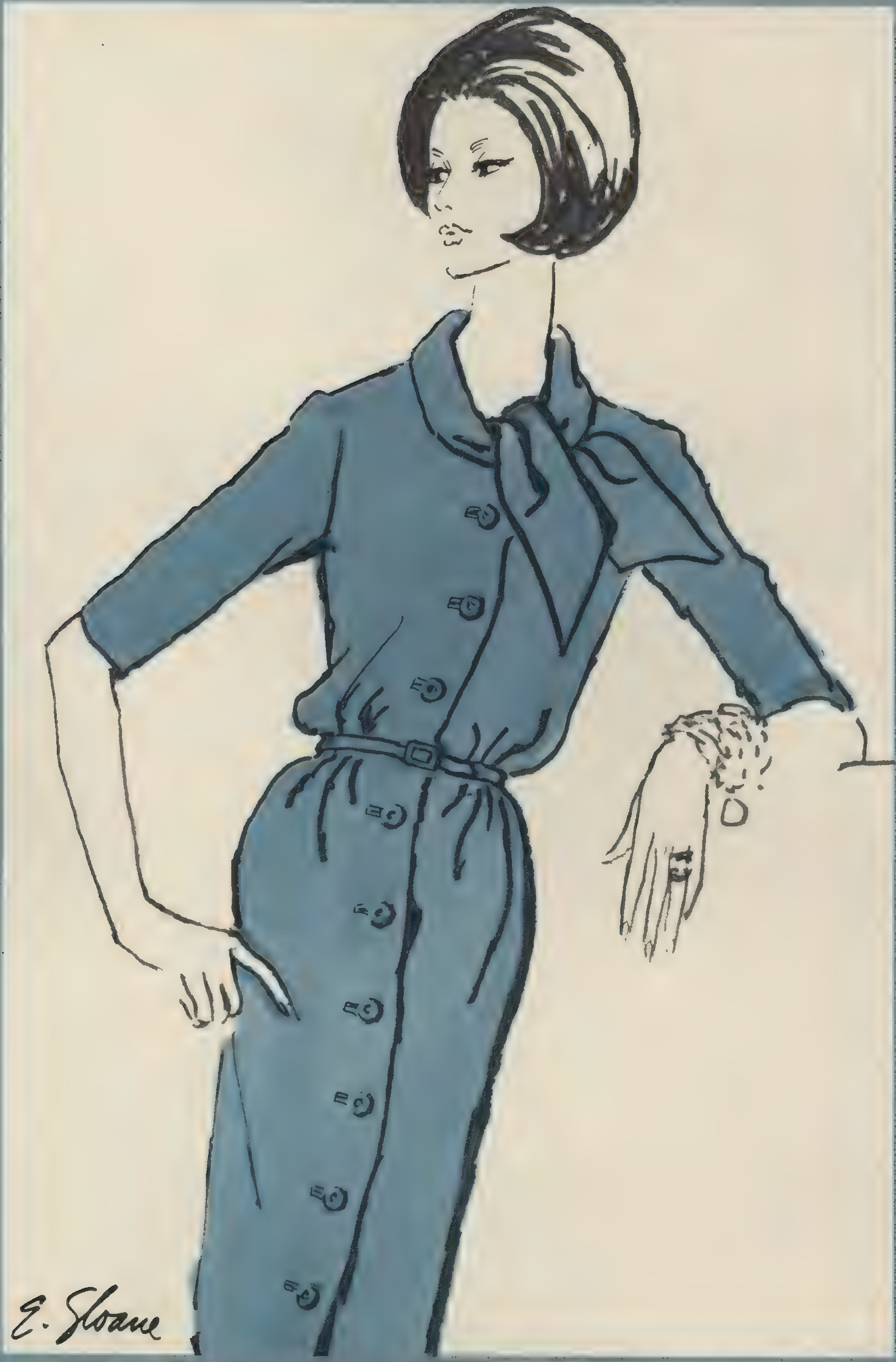
Harzfeld's

PETTICOAT LANE, KANSAS CITY



The Newest Shirtdress—stays easy as ever, but adopts the ascot bow, the elbow sleeve. The fabric—Caruar® worsted wool double knit. In aquamarine, bamboo, sherbert or navy. Sizes 8 to 18. 45.00.
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The Halle Bros. Co.
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CARIBBEAN INCIDENTALS

The news, the pleasures, the ways to make the switch from cold countries to euphoria.

The switch to the Caribbean can be a gradual business by boat, or, as direct as a dart by jet; whichever way it is, right now, from the cold country, the Caribbean is a delicious switch to euphoria.

No getaway from New York can be much smoother than on one of the "Santa" ships. (All ships beginning with "Santa" belong to the Grace Line fleet.) Passengers drive up a ramp. Here, attendants take over private cars, and thirteen days later passengers find the cars waiting at the gangplank. (This car park arrangement, $24.)

Every Friday at five, a "Santa" ship, either the "Paula" or the "Rosa," sails from New York on a thirteen-day cruise, part on ship, part on land.

The size of these not-too-big "Santa" ships counts as an advantage in port; ships tie up. On both these air-conditioned ships, all staterooms, technically called "outside," have portholes. Three luxe suites on each "Santa" open on broad balconies arranged like patios, cost around $2,500 for two persons during the winter months, less during the rest of the year. Winter rate for an average double stateroom is about $800 for each passenger; Cabin S 23 with three windows which open costs $955. The minimum fare is $495 in winter, $395 in late summer. There are three pleasant single cabins on each ship. In the "Rosa's" Cabin A 2, for instance, passengers look out on the fascination of the great booms flying cargo through the air.

At four out of six ports of call, shore leave begins at 9 A.M., ends at sunset. The two exceptions are a late sailing hour from Aruba at 2 A.M., an hour bent mainly for the pleasures at Aruba's casino, and a three-hour stopover at Fort Lauderdale, which is time enough for a cruise through Florida's green canals.

In Nassau, most passengers stepping off at Prince George Pier, step directly aboard a "boat to paradise," the local name of a fleet of glass-bottomed boats shuttling back and forth to Paradise Beach on the island with the same name—five minutes and a fifty-cent ride away.

Many visitors spend the whole day at this celebrated mint jelly-coloured green cove, lunch under thatched roofs like oversized hats on the beach, or in the octagonal new restaurant with an enormous roof. Good here, conch salad which tastes like clams. The new game is Paradise tennis played on a table four times as big as a ping-pong one with a special rubber ball, and tennis racquets with sawed-off short handles. *Note*: In Nassau, the new Bahamian night spot, not quite "over the hill," is *La Fin*, best after midnight until 4.

For the thirteen nights of these "Santa" cruises, four are "don't dress"—first and last nights, two Sundays; but three are black tie—two Captain's galas, and the casino night at Aruba. On other evenings, women wear pretty summery afternoon dresses, preferably showing lots of tanned skin; men, summer-weight suits. Both men and women should take coats for the Caracas visit, as well as something to wear from stateroom to the ship's pool and on beaches.

Passengers may "jump ship" at any port, arrange to sail later or fly back; sea/air costs less.

Among the new savings on jets this winter, there is one especially attractive for golfers—a flat rate for golf bags: $7 to Jamaica, one way; $6 to Nassau. Another saving is to fly economy class to these two islands Monday through Thursday on a seventeen-day excursion; round-trip fare to Jamaica, $199; to Nassau, $147. B.O.A.C. and Pan American are flying at these prices from now until April 14.

SPECKLED TWEEDS ON THE BRINK OF FAME

Inspired by the great Chanel: this spring's tweeds—speckled in fresh clean colour . . . often cream-whipped with white . . . thick and ropy but as light and *flou* as air.

1. Wool-and-mohair case in point: crisscrossings of fuchsia with pink, blue, beige, yellow or jade; blue with beige; jade with lime. By Corbie Lynn-MacCarthy.

2. Bright Chinese pink and lime looped over white. Of wool and Fibro. Fabrics by the Rings.

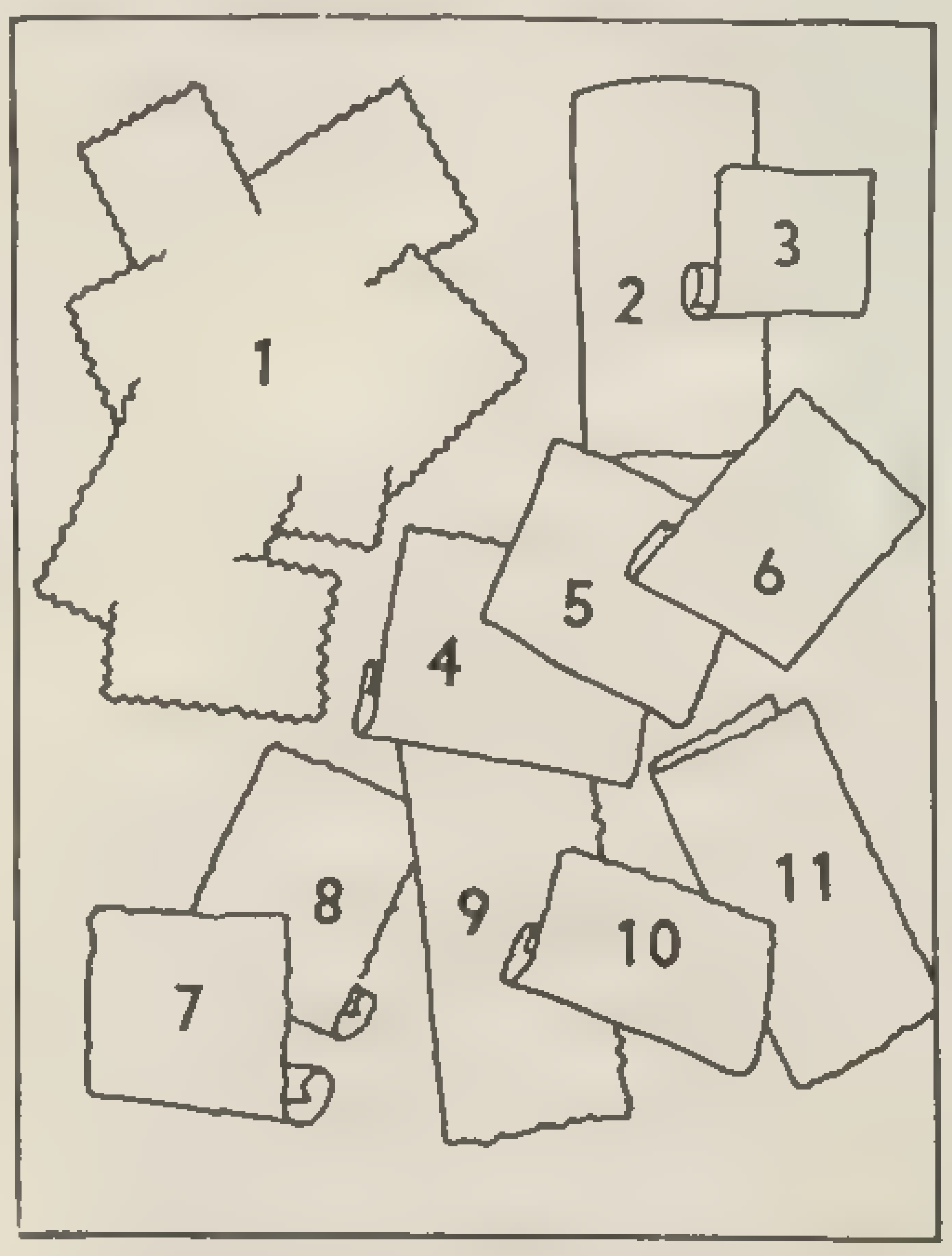
3. Coral, pink and café au lait whipped crisply through white. American wool tweed by Forstmann.

4. Mauve and green-almond tweed laced with white. Wool, viscose and nylon. Lawrence Gabbe.

5. Bright wild-violet speckled in white and tobacco. Wool tweed by Ebenezer Y. Johnston-Chantal.

6. Paled pinks and delphinium blue in worsted, mohair, wool and polyester. By Litex.

7. Ropy white wool tweed dappled with pink and bud-green: Anglo.



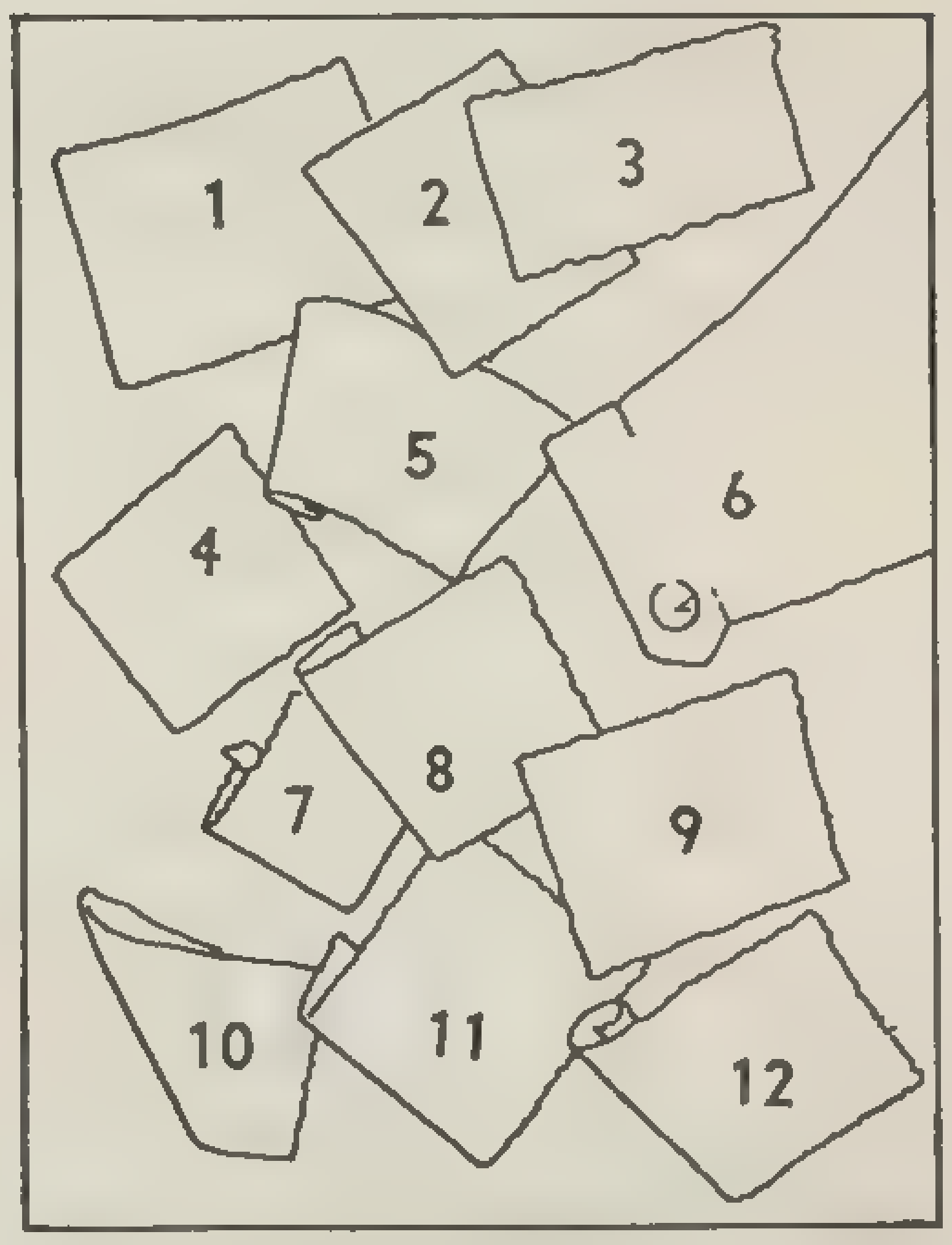
Key to the fabrics on page 91

8. Raspberry pinks in worsted, mohair, wool, polyester: Litex.

9. Sun-streaked pink in worsted tweed. Fabrics by the Rings.

10. White-hatched pink-and-green confetti tweed of wool and Fibranne. By Scotney.

11. Leaf greens threaded through a field of violets. Wool and mohair tweed by Len Artel.



Key to the fabrics on page 92

1. Glacier-water blue freshened with surprise greens in a checked tweed of wool and cotton. Scotney.

2. Café au lait laced through the airiest *ciel* blues. Of wool, jute, and other fibres. Bianchini.

3. Pale jades wickered through dark gold; thick wool yarns. Perceval Sekers-TSM.

4. Fawn, white and dove-grey roped diagonally across a nubbly blue wool tweed. Moreau-TSM.

5. Citrus greens, pink and white in a weave as open and sturdy as caning. Wool tweed by Lesur.

6. The Chanel sleeve—pinks and greens distilled into the essence of 1964 tweed. Worsted, wool, mohair, and polyomythic. By Nattier.

7. Wool tweed in small bright speckles—pink, lime, white. Einiger. American fabric.

8. Magnified dog's-tooth checks—maple and white flicked with pistache. Wool tweed by Daure-Sormani.

9. Ripe jade green and clear violet fluffed with loops of white. Worsted, mohair, Orlon, and nylon. Ria Herlinger.

10. Like snow on spring grass—green and white tweed of wool, cotton, linen and nylon. Berroco.

11. Cool blues on a bed of ice-white wool tweed. American fabric: Anglo.

12. Off-white checked through nuggets of yellow, blue, pink and acid-green. Wool and Fibranne. By Orceyre.

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Albany, N. Y.	Loudon Slimline Inc.
Albuquerque, N. M.	Arden's
Altoona, Pa.	Brett's Inc.
Americus, Ga.	A Cohen & Sons
Anderson, Ind.	Gates
Anderson, S. C.	Vogue Shop
Ardmore, Okla.	The Daube Company
Armonk, N. Y.	Knits Unlimited
Asbury Park, N. J.	Dainty Apparel
Asheville, N. C.	John Carroll
Atlanta, Ga.	Leon Frohsin
Bakersfield, Calif.	Harold Brewer Women's Wear
Baltimore, Md.	Maison Annette Co.
Bay City, Mich.	Mary K. Dress Studio
Bennington, Vt.	Vogue and Vanity
Binghamton, N. Y.	Drazens
Birmingham, Mich.	Bloomfield Fashion Shop
Bismarck, N. D.	Robertson's
Bloomington, Ill.	Paul Anderson, Inc.
Bloomington, Ind.	The Kings' Shop
Bluefield, W. Va.	The Thornton Co.
Boise, Idaho	Carroll's
Boulder, Colo.	Brooks Fauber
Bozeman, Mont.	Angionettes
Bridgeport, Conn.	Arcade Dress Shop
Buffalo, N. Y.	Jenny
Casper, Wyo.	Kassis Dept. Store
Cedar Rapids, Iowa	Martin's
Chambersburg, Pa.	The Little Shop
Charleston, S. C.	Stolls Alley Shop
Charleston, W. Va.	The Vogue Shop
Charlottesville, Va.	Hazel Eastham, Inc.
Cheyenne, Wyo.	National Furs and Fashion
Chillicothe, Ohio	Tudor's
Chippewa Falls, Wis.	The Lamplight
Cincinnati, Ohio	Gidding-Jenny
Clarksburg, W. Va.	Watts-Sartor-Lear
Colorado Springs, Colo.	Gray-Rose
Columbia, S. C.	Lisbeth Wolfe, Inc.
Concord, Mass.	The Wool Shop
Cumberland, Md.	Peskin's
Danville, Ill.	Parisian-Oscar Meis
Danville, Va.	Belk-Leggett Co.
Darien, Conn.	Inéz
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Daytona Beach, Fla.	Sussman's
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Fairmont, Minn.	Georgia's
Fargo, N. D.	Black's Store Without a Name
Fayetteville, N. C.	The Town Shop
Flint, Mich.	Christie Shop
Florence, S. C.	Nettie Elizabeth Shoppe
Fond du Lac, Wis.	Berger's
Fort Dodge, Iowa	Hollywood Style Shop
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Freeport, Ill.	Borchers Inc.
Fremont, Ohio	Schmidt Hat & Gift Shop
Gastonia, N. C.	Matthews-Belk Co.
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Gloucester, Mass.	Adasko's
Grand Haven, Mich.	The Abigail Shop
Grand Rapids, Mich.	Alice Jane Dows
Grants Pass, Ore.	Hadley's
Green Bay, Wis.	Wassersteen's
Guilford, Conn.	Fred Phipps
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Hanover, N. H.	Town & Country
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Huntsville, Ala.	Dunnavant's
Indianapolis, Ind.	The Wm. H. Block Co.
Jackson, Miss.	Frances Pepper
Jackson, Tenn.	Rosenbloom's
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Jacksonville, Ill.	Newell's
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Lake City, Fla.	Lovely Shops Inc.
Lansing, Mich.	The Style Shop
Las Cruces, N. M.	Geor Jess
Laurel, Miss.	Naomi McRae
Lewiston, Idaho	Renée
Lexington, Ky.	Meyers
Lima, Ohio	The Leader
Lincoln, Neb.	Hovland Swanson
Louisville, Ky.	Hytken's
Lynchburg, Va.	Stork's Inc.
Macon, Ga.	Stephen's
Madison, Wis.	MacNeil & Moore
Mankato, Minn.	Pierce
Martinsburg, W. Va.	M. Cohen & Son
Marysville, Calif.	Bradley's
Mayfair, Wis.	MacNeil & Moore
Medford, Ore.	Jean Hart Inc.
Memphis, Tenn.	Minor-Francis Inc.
Michigan City, Ind.	Ohming's
Milford, Del.	Emanuel's
Milwaukee, Wis.	MacNeil & Moore
Minneapolis, Minn.	Harold's
Minot, N. D.	Bader's
Missoula, Mont.	Piccadilly Shop
Mobile, Ala.	Raphael's
Modesto, Calif.	Lee's
Montgomery, Ala.	Tommy's Dress Shop
Morgantown, W. Va.	Finn's
Mount Airy, N. C.	Harrison's
Mount Vernon, Wash.	Anne Richards
Nashville, Tenn.	Grace's Shops
Natchez, Miss.	Ullman's Shop for Women
New Bedford, Mass.	Lloyd's
New Brunswick, N. J.	Zarra Dress Shop
New Canaan, Conn.	Cherida, Inc.
New Haven, Conn.	Fred Phipps
New Orleans, La.	Kreeger's
Niles, Mich.	Worth's
Norfolk, Va.	Barber's
Norristown, Pa.	Feder's
Oak Park, Ill.	Gilmore's
Oconomowoc, Wis.	Snyder's
Ogden, Utah	Fred M. Nye
Oklahoma City, Okla.	Handel's
Omaha, Neb.	Topp's
Orangeburg, S. C.	The Maude L. Bryant Shop
Oshkosh, Wis.	Gertrude's Town Shop
Osterville, Mass.	The Wool Shop
Owosso, Mich.	Esther's Gay Cherie Dress Boutique
Palm Springs, Calif.	Rags from Bess Bender
Park Ridge, Ill.	The Park Shop
Pendleton, Ore.	The Frances Shop
Pensacola, Fla.	Bon Marche
Peoria, Ill.	Madelyn's Band Box
Pittsburgh, Pa.	Kaufmann's
Pompano Beach, Fla.	Nancy Packard Gowns
Ponca City, Okla.	French's
Port Angeles, Wash.	Hankin's Fashion Center
Racine, Wis.	Murray-Held Co.
Raleigh, N. C.	Adler's of Raleigh
Redding, Calif.	Battle Turner
Reno, Nev.	Menárds, Ltd.
Richmond, Ind.	Palais Royal
Ridgewood, N. J.	Jenny Banta
Ridgway, Pa.	Linnea's
Rochester, N. Y.	The Lita Shop, Inc.
Rockford, Ill.	Edith Parrish Fashion Corner
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Saginaw, Mich.	Mader Shop Inc.
St. Joseph, Mich.	Blake's Inc.
St. Mathews, Ky.	Hytken's
St. Paul, Minn.	Frank Murphy
St. Petersburg, Fla.	Slimer's Resort Wear
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Salem, Ore.	Towne Shop
Salisbury, N. C.	Purcell's
Sandpoint, Idaho	The Fair Lady
Santa Cruz, Calif.	Redwood Dress Shop
Sarasota, Fla.	Town N' Country
Savannah, Ga.	Fine's
Sharon, Pa.	Garrick's
Sheridan, Wyo.	Angionettes
Sioux Falls, S. D.	Louise Dixon
South Bend, Ind.	Worth's
Southern Pines, N. C.	Franjean's
Spokane, Wash.	Hannah Kohn Gloves
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Streator, Ill.	Esther Kirk
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Tucson, Ariz.	Bel Aire Casuals
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Utica, N. Y.	Hurst, Inc.
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Venice, Fla.	Nestlewood Shop
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Wausau, Wis.	Schmidt's
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Wellesley, Mass.	The Wool Shop
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West Frankfort, Ill.	Burg's
West Hartford, Conn.	J. L. Le May Co.
Western Spring, Ill.	Myree Fashions
Whitefish Bay, Wis.	MacNeil & Moore
Williamsport, Pa.	Jones Specialty Shop
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Williamsville, N. Y.	The Village Tartan Sohp
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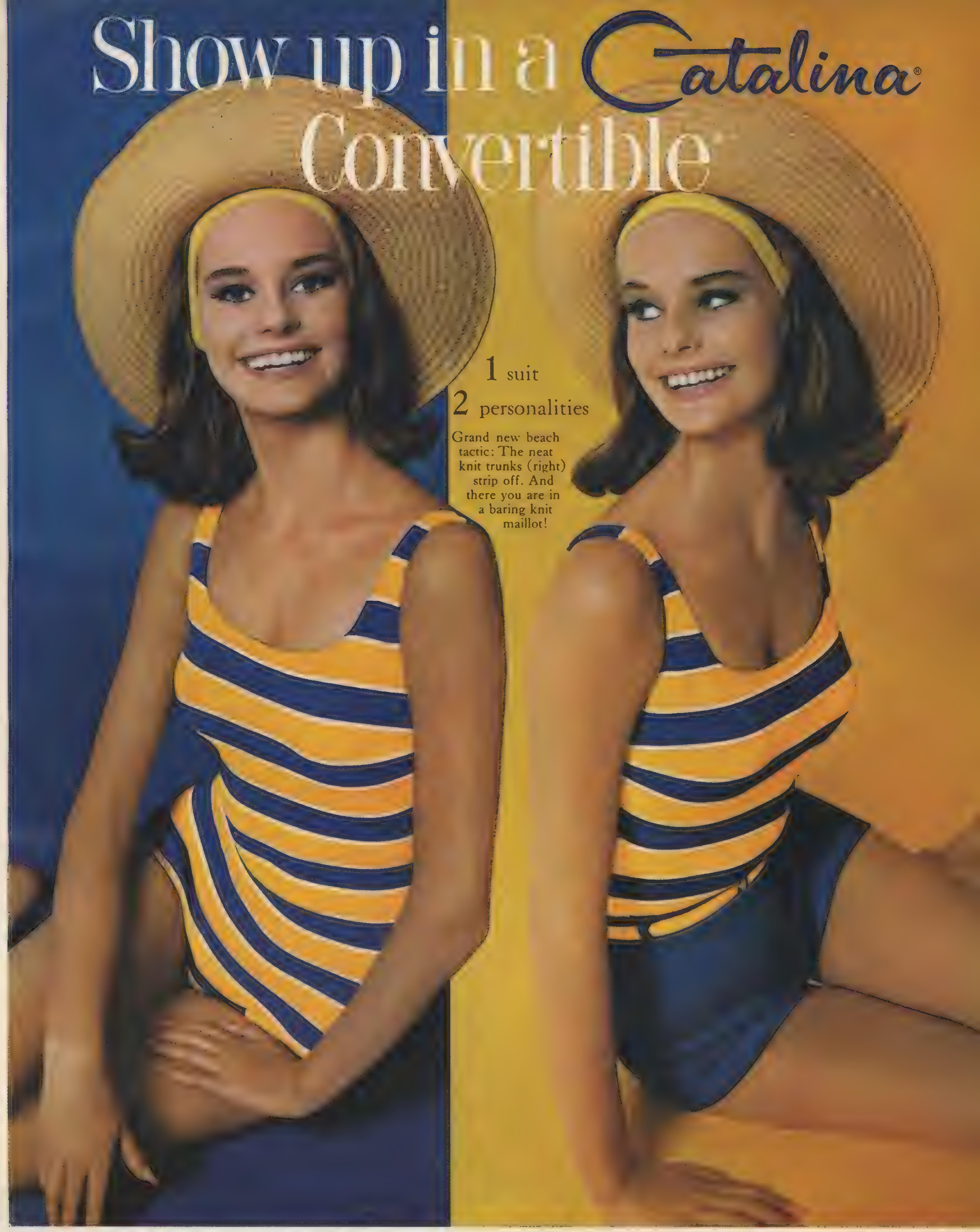

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"WHERE YOU CAN BUY"—SEE LAST PAGE

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THE UNSPOKEN MESSAGE

IF PRESIDENT JOHN F. KENNEDY HAD LIVED, HE WOULD HAVE GIVEN IN DALLAS ON NOVEMBER 22, 1963, THIS BALANCED PRINCIPLE OF WHAT HE BELIEVED. THIS IS A SINGLE SENTENCE FROM THAT UNDELIVERED SPEECH, A LEGACY FOR THIS YEAR AND THE YEARS TO COME:

"AMERICA'S LEADERSHIP MUST BE GUIDED
BY THE LIGHTS OF LEARNING AND REASON—
OR ELSE THOSE WHO CONFUSE RHETORIC
WITH REALITY
AND THE PLAUSIBLE WITH THE POSSIBLE
WILL GAIN THE POPULAR ASCENDANCY
WITH THEIR SEEMINGLY SWIFT
AND SIMPLE SOLUTIONS
TO EVERY WORLD PROBLEM."

JOHN FITZGERALD KENNEDY

1917-1963

THE LIFE OF JOHN F. KENNEDY HAD ITS OWN POIGNANCY, ITS CURVE OF NOBILITY, OF PRIVATE TENDERNESS AND PUBLIC PASSION. HE KNEW—AND ACTED ON—THE DIFFERENCES BETWEEN THE SURFACE SPLASH OF POLITICS AND THE RUNNING TIDE THAT STATESMEN NAVIGATE. HE MADE NEW RULES, SOME OF THEM BASED ON HIS OWN PROFILE OF COURAGE, HIS CIVILIZED HUMOUR, HIS EXTRAORDINARY EMOTIONAL KINSHIP, NEVER TOTALLY REVEALED UNTIL HIS DEATH, WITH THE PEOPLE OF HIS OWN COUNTRY AND THE PEOPLE OF THE WORLD. WE ALL COULD SAY, IN THE WORDS OF W. H. AUDEN, "WE KNOW FOR WHOM WE MOURN AND WHO IS GRIEVING."

HYANNIS PORT—PUBLISHED FIRST IN VOGUE, JULY, 1961

MARK SHAW

". . . There is a rapture on the lonely shore; there is society,
where none intrudes, by the deep sea, and music in its roar."
BYRON

Jean

Cocteau

TO THE YOUNG OF 2000 A.D.

Jean Cocteau, a remarkable Frenchman, served for some fifty-six years as an international battery charging up motors in all the arts—plays, movies, novels, stage décor, poetry, ballets, painting. Recently the battery stopped when Cocteau, the young man of Paris, died at seventy-four. Famous at eighteen, Cocteau knew everyone in Paris, saw himself involved with the happenings of his time, counted among his friends the great social figures of Paris, the poets, the painters. He invented new ways of seeing. No one who ever listened to the intoxication of his conversation will ever forget Cocteau.

I do not believe in death. I do not believe in death because death is one of the forms of life, and I hold—together with Saint Augustine, who was no fool—that the man who believes in antipodes is an idiot.

Saint Augustine was a great saint and therefore incapable of absurdity. We live within the conventional norms of calendar and clock. Accordingly, we are liable to err—and perhaps you are erring still.

Perhaps what you call progress is the development of an error.

We are on the wrong track

Long ago there was a world war, the first. I was visiting the Voisin plant. Gabriel Voisin is a big airplane manufacturer.

I looked at his planes and I said, "How does it happen, Voisin, that your newest planes look to me out of date?"

He answered, "It's very simple—we made a mistake. We got away from the Wing. We haven't found the plane's equivalent for the Wheel. It's as if the first automobile had been made with metal paws."

And then and there I understood that we were on the wrong track. It is quite possible that in the meantime you have jumped or skirted or abandoned this wrong track—you of the year 2000—and have found something quite different that I, although I do not know about it, can foresee. Antigravitation, I mean.

Saint Augustine was not mistaken, then, since Tokyo is not on the wrong side of us.

We are not on the wrong side of Tokyo.

There is no right or wrong side.

When Burckardt Heim calculated that one should not rise into the air but should fall, he was correct, assuming that, like the Incas before you, you have discovered a gold or some unknown metal that seems very light but that is actually very heavy and is not subject to gravitation. Perhaps you have discovered, moreover, that instead of rising, you—you, the young people I am looking at now—are in the process not of rising but of falling.

In other words, antigravitation is a matter of falling rather than rising. Herein lies the problem: at the moment [Cocteau is speaking of 1963], we still wrench ourselves away from the earth with the help of very complex machines. All this is very expensive. Everything is indeed very expensive.

(Continued on next page)

A PROPHECY TOLD TO PIERRE LAFORÊT

Opposite: Cocteau's French Academy sword designed by him to represent his multiple activities in poetry, theatre, and art. He included his initials, the star that became his signature, and, at the base, even a gold grating as a souvenir of the Palais Royal where he lived so long.

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Cocteau said: "Young people say they travel very fast. They do not, for they are in a car that is not their own."

For example, at this moment cameras are photographing me. But these apparatuses are subject to frequent mechanical breakdowns. Therefore I can not know now what will be happening as I speak to you.

i hope that in the year 2000 people will be living in houses, not in prisons

I no longer exist, but I have the impression that your young people are not like ours. Your young people are no longer caught—I hope—between two stools.

Our young people are caught between two stools. The young people of our day have not known the "Great Age," which is what the heroic age of Montparnasse was called. No, the young people of today have known nothing of my civilization, the civilization that I knew predated the apprentice robots of today.

I hope that you have not become full-fledged robots but, on the contrary, have been humanized. This is my hope.

However, I have no idea who you are or what you think or what you do. I do not know what dance you dance. At the moment, young people dance a dance called the Twist.

Perhaps you have never heard of it, and certainly you have a new dance of your own, but with us frivolity reigns supreme although, God be praised, there are other things, too.

On our Côte d'Azur there is the seacoast and then inland there is the back country. Journalists talk only about Nice and Cannes and St. Tropez and Juan-les-Pins, but the moment you venture a little way into the back country, it is magnificent.

There is none of that architectural Esperanto, which is an error in our day and will perhaps be an error in yours.

The same house built everywhere, with no attention paid to climate, atmospheric conditions, or landscape.

If you have broken away from this architectural Esperanto, you have houses, I hope, that are not mere prisons or mere barracks but are houses that warm the heart.

has hitchhiking been given up in the year 2000?

Yes, as I said, at present young people are caught between two stools.

Young people have lost what humanity we had but they are not yet mere robots.

This is why they are perpetually accused of being sad, of being anxious. It is completely normal that they should be so.

Surely you—you surely do know the great painter Picasso.

He once said to me, "It takes a long time to grow young."

He was right, in the sense that a young person has not yet found his way. A young person wonders where he is going. Whether he is going to right or left. He is anxious. Therefore, he is old.

But little by little he finds his way. He gives up hitchhiking.

I do not know if this word means anything to you.

This is what it means to us: a person stands by the side of the road, and he waves, and presently he gets into a car that is not his, and he drives off. At a speed that is not his own speed.

Young people say they travel very fast. Actually, they do not travel fast, for they are in a car that is not their own.

It is possible that none of this still exists in the year 2000.

It is possible that cars no longer exist and that now, in the year 2000, you glide along in the air above the roadbed. Perhaps there are no more cars; perhaps a few cars still exist. I have no idea. The fact remains, I have always had high hopes for degravitation.

We are like the fly buzzing around the orange

An Inca gateway has just been discovered, which is called Gate of the Sun. An inscription on this Gate of the Sun says that it is dedicated to the Venutians. Yes, to the Venutians. They taught us the secret of degravitation. I stress the point because this is a secret that has been lost, and although we wrench ourselves free of the earth with great difficulty and can now encircle the globe at a very high speed, our performance is scarcely spectacular. We are like flies, like the fly that circles around the orange but never gets beyond the skin.

What I am saying must seem very strange to you. But we are, I repeat, in a period of research and experiment. We are travelling an absolutely strange road, whereas by now—perhaps—you young people are familiar with it. I do not want to say that you have come to the end of the road, for youth should never come to the end of a road. But perhaps you know where you are going, while today we can not reproach young people for looking for some distraction, since young people have no clear idea of what has already happened or of where they are going.

It is possible
that you find me stupid
but I am trying to speak the truth

I have always preferred mythology to history, because history is made of truths that become lies with time whereas mythology is made of lies that with time become truths.

If I am lucky enough to live on in your minds, it is in mythological form. I will tell you why.

What is a poet?

By "poet" I mean painter, musician, sculptor, architect, what have you. However, one must be sure never to confuse poetry and the poetic.

Poetry is a kind of superior mathematics. One must not forget that it is almost always prophetic.

There is a prophet in every poet, and this I say to you very humbly. A poet resembles those people who are treated at the Salpétrière hospital: quite ordinary people who under hypnosis say astonishing things. (I must ask you to forgive me for talking to you in this offhand way about crazy things; I run the risk of resembling those people—those patients who, when they wake up, are anxious to prove how intelligent they are but prove only how stupid they are.)

It is entirely possible that you are finding me stupid, but what I want is to be completely truthful.

I should not like
to shake hands
with the character I am

The poet is, in a way, the labourer for a Self more profound than himself. A Self he knows very imperfectly, a mysterious force that inhabits him and that he knows not at all.

I venture to say that the poet is a kind of schizophrenic who lives in all of us, and of whom almost all grown-ups are ashamed. Of whom a large part of humanity is ashamed, excepting heroes, children, and poets.

They are the intermediaries between the schizophrenics and the Outside. They strive to make life viable.

That is precisely what a poet is.

I have had fabricated for me a character that is not me, a legendary personage who does not resemble me at all but who protects me in a way, since I should never want to shake this character's hand.

Still, he does protect me. Yes, this character protects me the way Don Juan is protected by the servant whom he disguises so that the man will be beaten instead of himself.

Let me tell you that when I am belaboured or burned at the stake in the public square, it is not I who have been belaboured, not I who have been burned. No, it is not *I*.

This inner character who inhabits me is a completely intemporal character whom, I repeat, I know very, very little about. Accordingly, I am not responsible for what I am saying to you now. I am not responsible for my poems. I am only an intermediary. A medium. A labourer.

All poets are merely mediums and labourers working for this mysterious force that inhabits us. That is why I have some difficulty in talking to you about me. I am not boasting. I do not want to speak of inspiration.

Inspiration is not a thing that descends upon us from heaven. It might better be called expiration. It is something that rises from our depths, from the world of our night.

In a word, the poet tries to put his night world out on the table; he serves—sometimes awkwardly—this Self, and this Self is sometimes ill-tempered over being ill-served.

Thus it is that the self which is trying to speak to you now out of my mouth may not be my Self at all.

In other words, from our birth to our death we are a cortege of Others. We are always others.

I painted the chapel at Villefranche
as a pharaoh
adorns his sarcophagus

I did the chapel here at Villefranche-sur-Mer.

Perhaps it still exists. Perhaps you know it. Perhaps it no longer exists. Nonetheless, I should like you to know that this chapel is the work of a mere intermediary.

I shut myself up in it for two years.

I painted its walls as a pharoah would adorn his own sarcophagus, and—this is why I am not ashamed to speak to you—I was already dead when I painted this chapel since, so to speak, I was not there.

I was simply a labourer who gets up on a ladder or a scaffold or maybe a dolly to paint a ceiling. This is very hard work. You understand me, do you not?

How, I ask myself, did Michelangelo manage to paint the ceiling of the Sistine Chapel when he had that candle fastened to his forehead with a wire. With a wire!

(Continued on page 150)

FASHION ON THE BRINK OF FAME

One-word message from Vogue on the subject of fashion in 1964: pretty—really pretty. We're in an era of great softness, of suppleness and rounded lines. And for the woman who understands the real pleasure of how clothes feel and move on the body—this is a year to glory in. Everything moves, everything is easy. Action is everywhere—at the throat, the shoulders, over the midriff, at the back, on the kneecap. The habit of fine tailoring persists—never harsh, never tight, never angular. Not a hard line anywhere this spring. What there is—is this . . .

BIAS CUTS—softening everything. Bias blousons on two-piece dresses, extraordinarily supple over the torso, accentuating the body in motion. On one-piece dresses: bias bands at the middle of the back—lowering the line there, making it *flou* . . . convincing the eye of new length from the nape of the neck to the waist.

CLOSER-TO-THE-BODY-FIT—the Givenchy idea. Figure-following, slimmer, never tight. A smaller structure to clothes, with cloth laid close to the body . . . narrow shoulders . . . high armholes . . . perfect little rounded collars . . . high-waistedness.

THE RELEASED HEM—every 1964 skirt has it: a wider, shorter hemline. Short enough to show the kneecap in action, very easy to walk in. We'll see a resurgence of pleats—kilt pleats . . . inverted pleats . . . deep panels. Bias-banded hems.

THE SMALL ROUND TAILOR'S COLLAR still in good standing. But watch for a change in size—bigger, looser, prettier rounded collars coming. And little bombé capes. . . . Any roundness near the face is immensely becoming.

ROUNDNESS AT THE BACK OF JACKETS, COATS—CONTROLLED FULLNESS SET ON A YOKE, OR A FIRM ARCH FROM YOKE TO HEM.

ALMOST TO THE WRISTBONE is the going length for tailored sleeves—and we are beginning to see some of them chopped above the elbow. Chanel's narrow, rounded, 18th-century sleeve has really caught now—set in high and slightly puffed below the shoulder. Banded bloused sleeves look new on jackets and coats. And soft cap-sleeves, extending the shoulder line of dresses and blouses.

DROPPED SHOULDERS—PART OF THE FEELING FOR ROUNDER, DÉGAGÉ TAILORED LINES . . . ADDING LENGTH TO THE NECK.

INSIDE SUIT-JACKETS—overblouses with low easy necks . . . with wide bias bands placed beneath the bosom. Overblouses like small sleeveless shadows of the jackets they're worn under—following the same line of tailoring and proportion. Divinely pretty tuck-in blouses in the most fragile-looking fabrics.

SMOOTH WOOLS CONTINUING: twills, whipcords, diagonal weaves—those firm sturdy wools that respond so well to the tailor's hand. Bulky, densely textured chiffon-weight wools will stay on. But they must be really held together—quilting is the good new Paris technique for these . . . they've never looked better.

SPECKLED: THE MOST APPETIZING WORD FOR TWEEDS. SOFT, OFTEN WHITENED GROUNDS, WITH CLEAN BRIGHT SPECKLES OF COLOUR.

A NAKED LOOK TO DAY SHOES—close and extremely delicate on the foot, with the softest 18th-century toes, flat to the ground. With openwork everywhere. One of our favourites: a thin twist of T-strap—open heel, enclosed toe. And we love this with tweeds: two wide alligator straps—white or jade or lacquer-red—on stacked, shiny black walking heels.

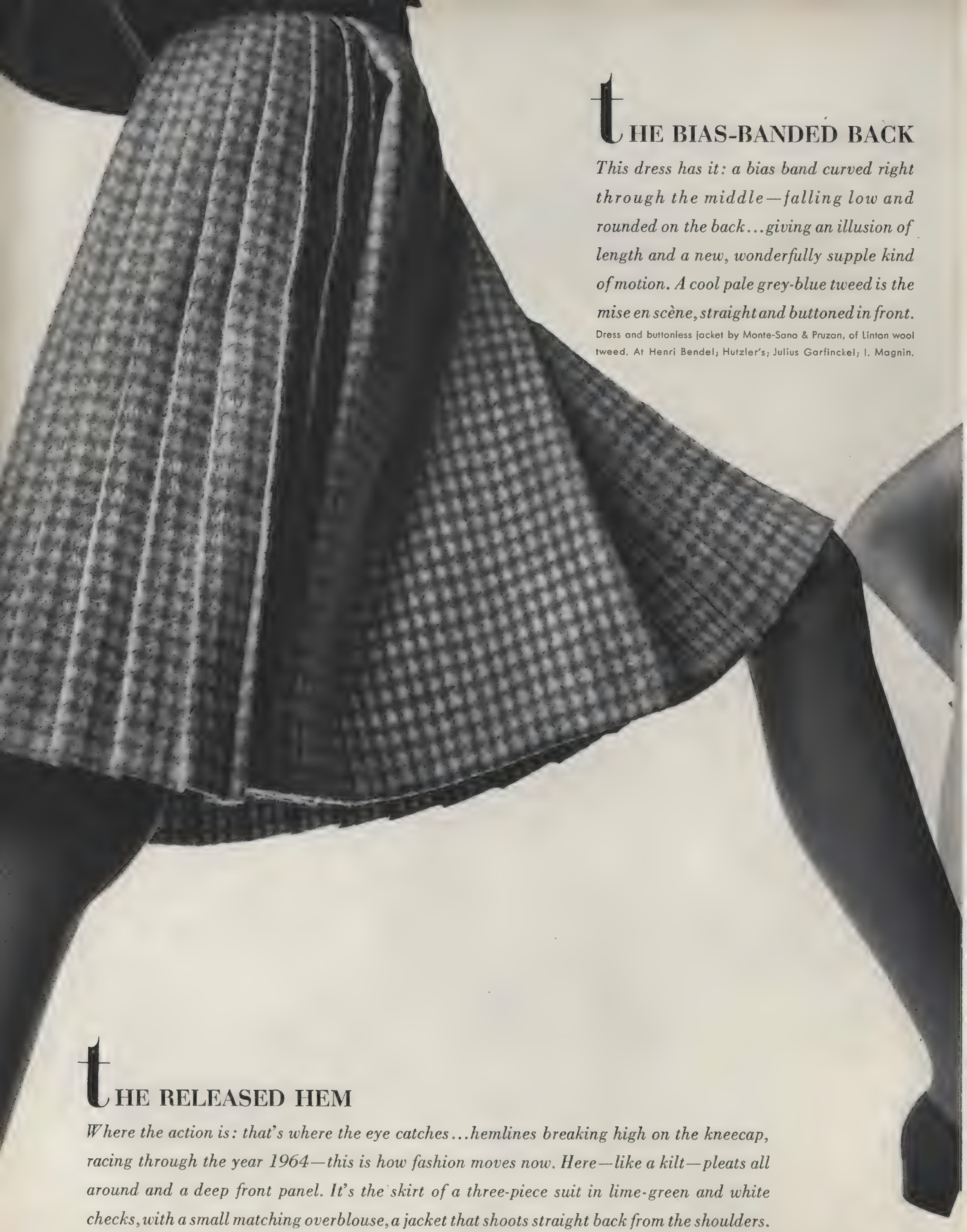
(Continued on page 85)

THE SPECKLED TWEED

Pure 1964—every line soft, easy. Walking skirt and half-tied jacket—round back, bloused sleeves, cutaway neck with well laid-on lapels. And a melting tweed—brown, beige, grey.

Tiffeau & Busch. Linton wool. About $185. Saks Fifth Avenue; Halle Bros.; Harold's. Richelieu earrings. Kislav gloves. Adolfo hat.

PENN



THE BIAS-BANDED BACK

This dress has it: a bias band curved right through the middle—falling low and rounded on the back...giving an illusion of length and a new, wonderfully supple kind of motion. A cool pale grey-blue tweed is the mise en scène, straight and buttoned in front.

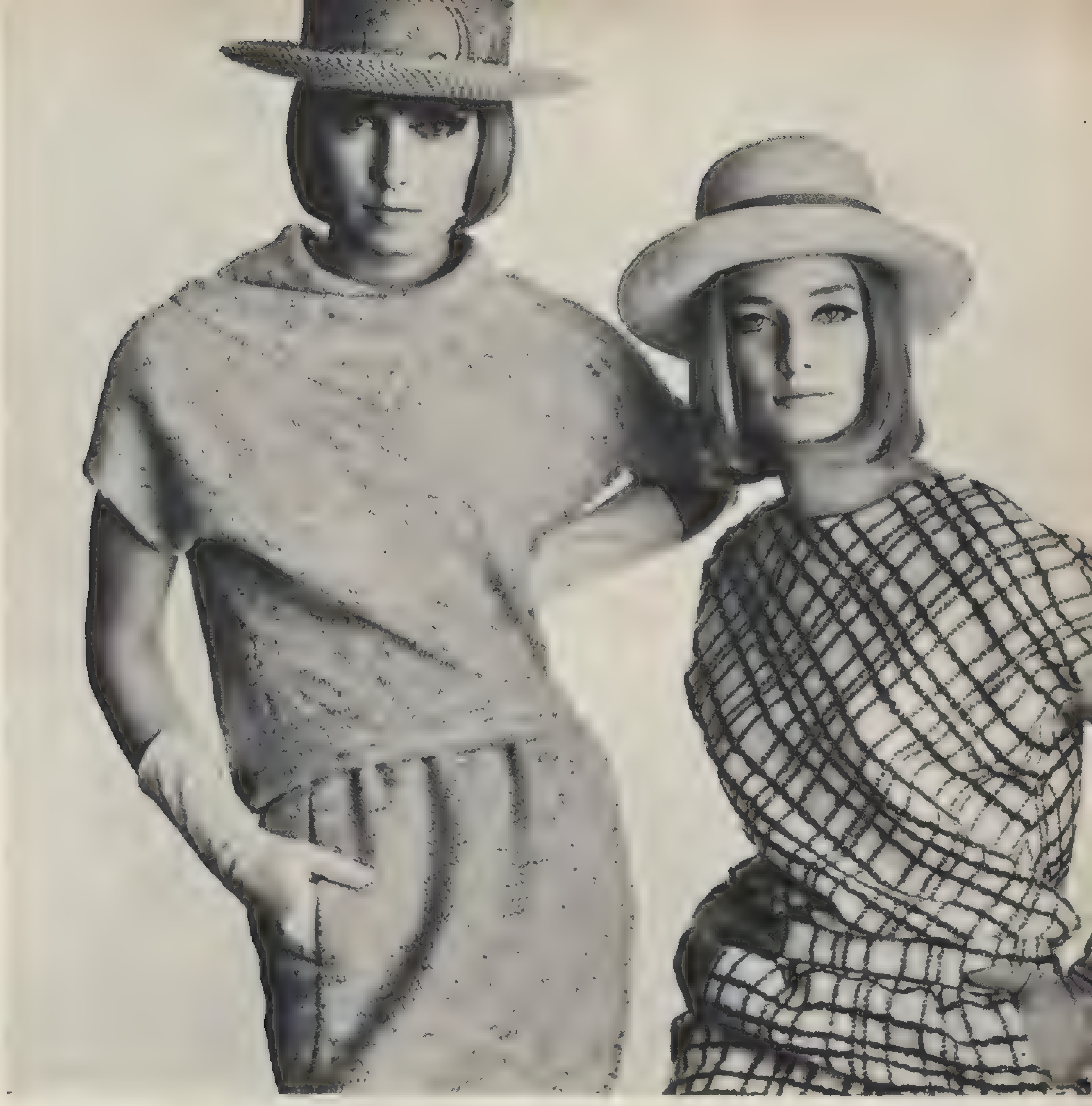
Dress and buttonless jacket by Monte-Sano & Pruzan, of Linton wool tweed. At Henri Bendel; Hutzler's; Julius Garfinckel; I. Magnin.

THE RELEASED HEM

Where the action is: that's where the eye catches...hemlines breaking high on the kneecap, racing through the year 1964—this is how fashion moves now. Here—like a kilt—pleats all around and a deep front panel. It's the skirt of a three-piece suit in lime-green and white checks, with a small matching overblouse, a jacket that shoots straight back from the shoulders.

Monte-Sano & Pruzan, Litex wool. At Bergdorf Goodman; Julius Garfinckel; Blum's, Chicago; I. Magnin. Hanes seamless stockings. Julianelli shoes.

PENN



FASHION ON THE BRINK OF FAME

THE BIAS BLOUSON

Here's the big change in the two-piece dress: bias-cut blouson tops falling lightly on the figure . . . lying soft, loose . . . showing every ripple of the body beneath. Very dégagé, full of movement—easy necks, easy armholes, skirt-hems released in a flurry of action.

Left: Bias blouson with a turtleneck cowl, bias hip-band. Black and white Falconetto silk; about $145. Saks Fifth Avenue; Sakowitz; Frederick & Nelson. Gloves: Wear-Right. Hat: Mr. John Boutique. *Above left:* Tweeded orange jersey with bias top, turtleneck cowl, bias hip-band—both these cowled tops go on over the head. Jasco worsted-and-cotton; about $110. Bonwit Teller; Joseph Magnin. *Above right:* Tattersall blouson on the bias, hip-band and eased skirt cut on the straight. Of blue, grey, and white worsted-and-mohair; about $110. Bonwit Teller; Joseph Magnin. All three dresses by Jacques Tiffeau of Tiffeau & Busch. On this page: Grandoe gloves; straw hats by Mr. John.

PENN

THE CHOPPED OVERCOAT

1964 measure of the tailor's impact—the length is jacket-length. But note the handling—like a proper little overcoat—collar snapped round...dropped shoulders...bloused sleeves gathered on banded cuffs...four welted pockets. And see how firmly the yoked back rounds out over the shoulders. Smooth sturdy camel whipcord for this—very good with a straight and easy grey wool flannel walking skirt.

Left: Originala coat of camel wool twill whipcord (Anglo fabric loomed in America) and wool skirt, about $250. Lord & Taylor; Hutzler's; Rich's; Blum's, Chicago; I. Magnin. Hat by Emme—white leather, its brim flicked up in back. Kislav gloves.

CLOSER-TO-THE-BODY COAT

A smaller look—watch for it now everywhere in fashion. Dresses, jackets, coats tailored closer to the body, following its lines. And with what finesse—perfect little rounded collars...long narrow sleeves set in high small armholes. A diagonal wool is the fabric here — in a warm and cleansing off-white.

Right: Originala coat of off-white diagonal wool (Anglo fabric loomed in America). Coat about $200; scarf by Doro; both at Bonwit Teller. Coat, also at Rich's; Hudson's; Frost Bros.; I. Magnin. Hat by Balenciaga, to order: Bergdorf Goodman.

PENN

FASHION ON THE BRINK OF FAME

THE ROMANTIC IDEA—pervasive and entirely personal. Suddenly a woman sees fashion in terms of herself—looks at clothes purely on her own terms. . . . One is small-boned and fragile. And irresistibly one is drawn to black Chantilly lace—to ruffles blowing restlessly around the neck, on the arms, on the knees. Or you're lanky and leggy . . . wear your hair loose and straight . . . go hatless most of the time. But this spring—for no reason, except that it's wonderfully pretty—you clap an enormous rolled-brim hat on that shining young head—and the whole world is enchanted. Or you're the untweediest woman on earth—and all at once: tweeds are your passion. Tweeds as meltingly soft as face powder—faint pink, faint yellow, the faintest mauve threaded through and through with satin ribbon. Or you love nothing more than a spring rain—the feel of it, the smell of it, the delight of walking in it. On some rainy morning this spring you pull on a little chopped silk raincoat printed in fresh grass-greens, small matching boots—and that is the start of a romantic day.

WHITE STILL STRONG—in all clothes, at all hours. And the single sharp *touch-of-white* looks remarkably clean and refreshing this spring—a white crocodile handbag . . . white *veau velours* gloves with wild-violet tweed . . . white shoes with everything.

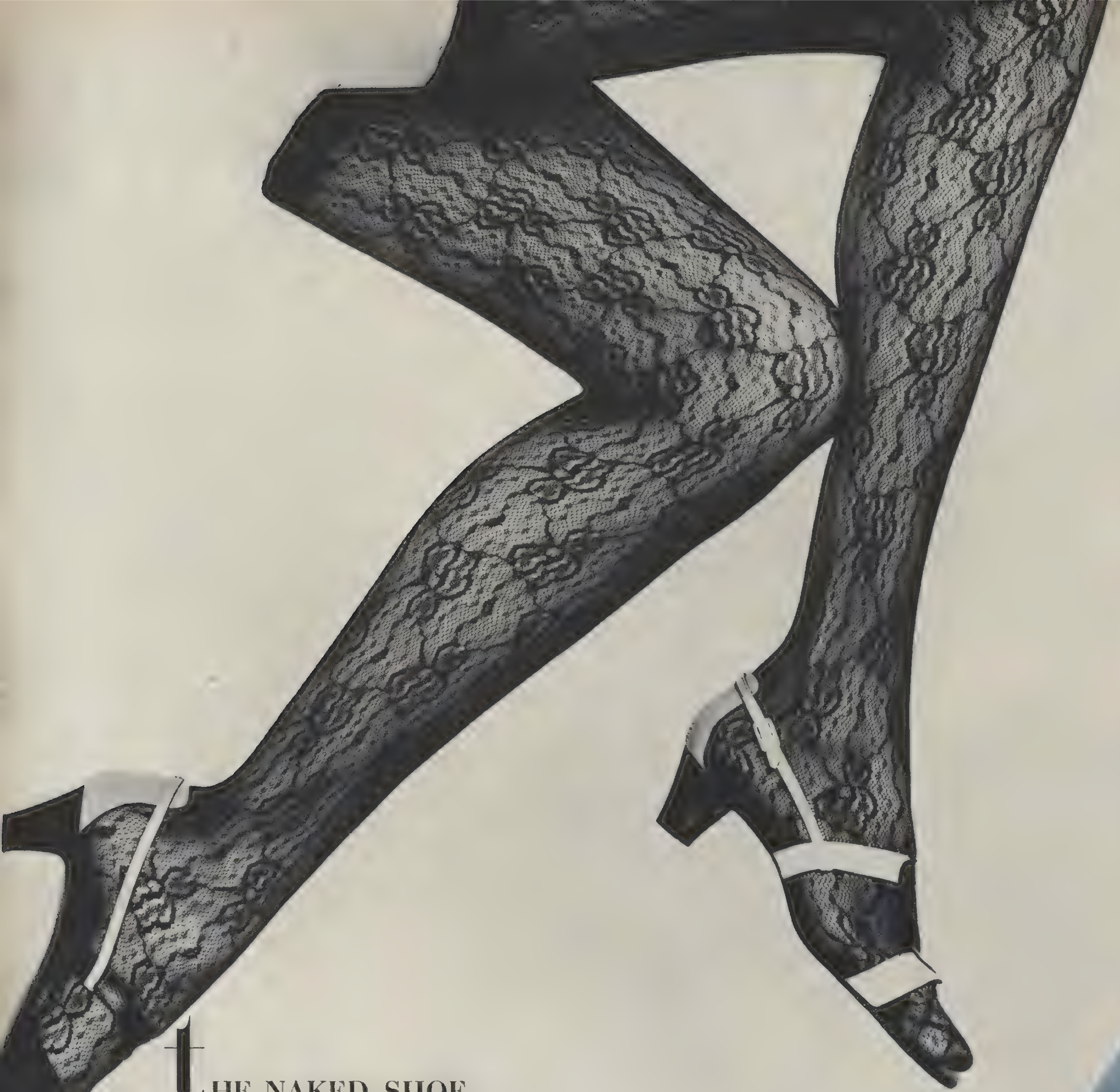
(Continued on page 161)

THE RETURN OF LACE-COQUETRY

*Black Chantilly—the lace-*fatale *of all time—in a short evening dress of real coquetry. Enchanting in motion: everything flutters, floats, rises and falls around the neck, on the knees—the edge of ruffles, the bias circle of overskirt. Beneath, a low-cut sheath of black Chantilly, shadowing nude silk.*

Bill Blass for Maurice Rentner; Whelan lace of silk and rayon. Saks Fifth Avenue; Rich's; Dayton's; L. S. Ayres.

PENN



THE NAKED SHOE

Suddenly: an extraordinarily delicate way for a foot to look—narrow, naked-looking, held close in black-and-white lizard straps. (Expect to see more black-and-white shoes this spring. And count on: a nude shimmer of legs under transparent dark-lace stockings.)

Black-and-white lizard shoes, $32. Saks Fifth Avenue. Black stretch nylon stockings by Beautiful Bryans. Bonwit Teller; Hutzler's; Neiman-Marcus.

THE BIG HAT

This hat: the essence of the romantic idea—full, generous sweep of brim...rolled up from the brow...blown back on the crown. We love the charming width of forehead it shows—and the straight fall of hair. Love the subtle way it alters the proportions of fashion—makes everything beneath it seem smaller...fragile. Blue suède here — lovely against the skin.

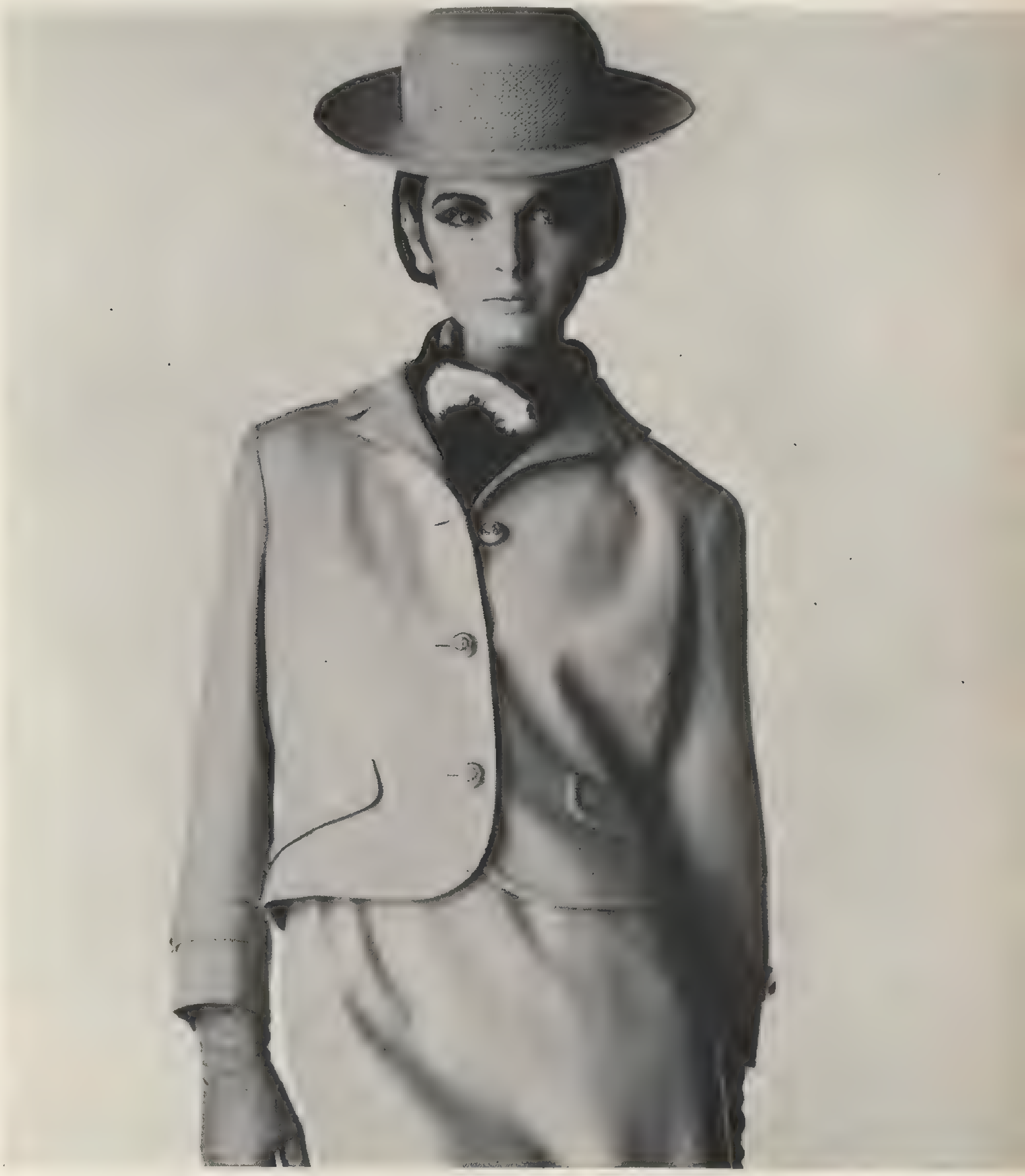
Rolled-brim hat with soft crown and streamers, by Halston, made to order at Bergdorf Goodman. Also: Nan Duskin; Julius Garfinckel; I. Magnin.

PENN

THE BANDED HEM

This is a skirt to watch: the feeling is straight, but its hem is a deep bias band—welted, buttoned, easy to walk around in. Watch, too, for fabrics like the white-beige twill here—these smooth spunky wools handle beautifully in tailoring.

Suit by Christian Dior-New York, of wool twill; Forstmann fabric, loomed in America. Saks Fifth Avenue; Julius Garfinckel; Harzfeld's; Neiman-Marcus. Bergère necklace. Emme hat—piercing-green shantung with a round derby-crown. Dior 34 lipstick.



THE SMALLER JACKET

Everything about this suit: 1964—the smaller jacket, laid close to the body . . . the neat little lapels . . . narrow sleeves set in high, strapped above the wrist . . . the relaxed line of the skirt. And the fabric—a fresh white-green twill with a firm, smooth hand to it.

Suit by Frank Gallant, of wool twill; Anglo fabric, loomed in America; about $150. Altman's; Wanamaker's, Phila.; Burdine's; I. Magnin. Scarf by Doro. Natural straw hat by Mr. John. Both pages: Grandoe gloves.

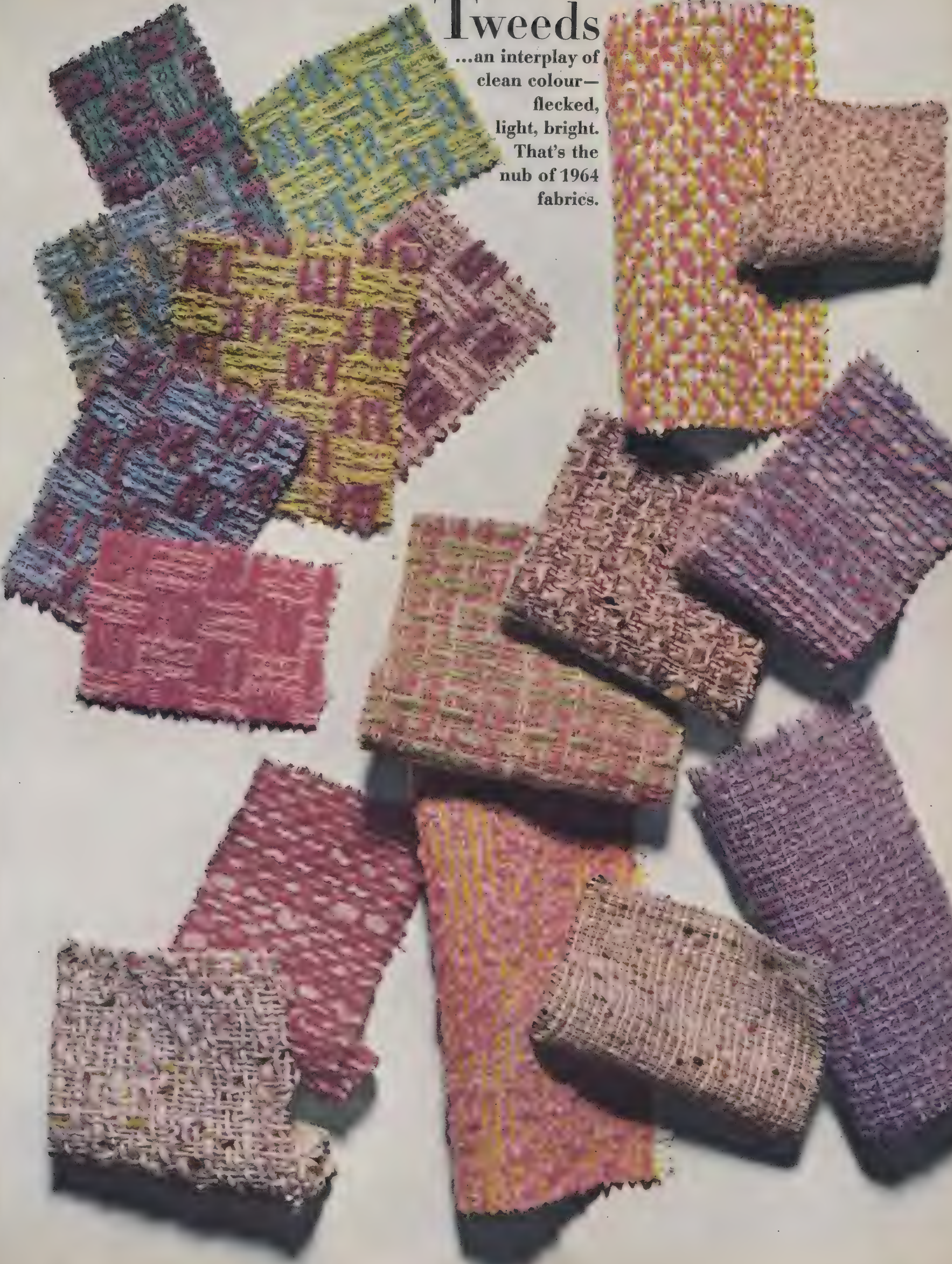
PENN

1964: SMALLER SUITS — SPECKLED TWEEDS

Whited red and new-leaf green—air-spaced tweeds so light and buoyant it seems they could be whipped to peaks. Whipped here into wonderful suit-shapes with closer jackets, small neat lapels, long set-in sleeves, easier skirt hems, trouser-pockets. Matching caps fringe over the brows. Both suits, by Monte-Sano & Pruzan; of wool and mohair (Chantal Fabrics); at Bonwit Teller; Hutzler's; L. S. Ayres; I. Magnin. Tweed caps by Halston, to order at Bergdorf Goodman. Earrings and bracelets at Van Cleef & Arpels Boutique. Kislav gloves. Lipstick—a Coty 24: Accent Pink.

Tweeds

...an interplay of clean colour—flecked, light, bright. That's the nub of 1964 fabrics.



PENN

DETAILS, SEE PAGE 60

Tweeds

...weaves ropy
and vented, with the
air of scrim.

DETAILS, SEE PAGE 60

PENN

TWEEDS–THE NARROW SLEEVE

Diagonal tweed—white slants on bittersweet and blue—in suits with the new smaller structure; closer jackets, set-in narrowed sleeves, fuller skirts. The young collars, simply bias strips folded twice. Both by Seymour Fox, of Anglo wool tweeds, loomed in America; each about $200. Earrings, left, by Van S; earrings, right, by Arpad. Roger Faré gloves. All at Saks Fifth Avenue. Suits: Hutzler's; Woodward & Lothrop; Dayton's. Hats by Adolfo. Lipstick: Palazzo Pink by Yardley.

Sharp left: Chanel's great 18th-century sleeve—narrow, speckled.

PENN

BEAUTY BULLETIN

Vogue's January 1 issue of the beauty news . . . predictions of what's on the brink of fame

44 BEAUTY CHANGES IN THE WORKS FOR 1964 . . . WATCH THESE MOVE IN

Beginning immediately in some cases, shaping up eventually in others, and all timed to go off on a fairly breathtaking schedule, these we see in the face of 1964. . . . Where the idea described is a complete innovation or is extremely special, therefore prodding you to wonder when and through whose good offices you'll see it, read the schedule on page 50. . . . First we see honey, as clearly indicated in the photograph to the left. Honey as a colour, the Renoir honey complexion in the tawny range—wild honey, heather honey, pink clover honey. Whether they're called honey or coffee or wild blue yonder, honey colours are ready and waiting—almost every make-up maker has something to contribute to the taste for honey. . . . Overall rouging will continue: honey, amber, copper rouging, with petal-pink accents. . . . The just-one-lipstick shade persuasion will be as washed up as bathing shoes. Most lipstick makers absolutely agree and are doing not one but several new lipstick shades for spring—and if they haven't already something in the honey-coffee range, that will be the first thing they'll add. . . . Expect to see a bouquet of flower-shades of lipsticks travelling as handbag baggage—flower-shades from peach blossom to delicate lilac, and we expect the honey lipstick wearer to wear the flower colours as well. . . . Other new lipstick developments will go this way: there'll be a revolutionary new lipstick mechanism for the flicking on of colour (the fourth major change in lipstick mechanism, the others being the introduction of lip make-up in a push-up case in 1911, then the propel-repel case, later click-in refills). Lipsticks will have a new transparency, a new sheerness. There will be lip gloss. And lipsticks in 1964 will come in new sizes, some of them pretty wild. . . . What the eyes will be having: more brown-grey shadow; more white under the brow bone; and a lacing of gold eye shadow (Continued on next page)

Honey: the new make-up idea. The face we look forward to seeing this year looks much like the face at left. Made up in nothing but honey tones, it also has this honey idea: transparency. Thin veneers build it. Tricks give it glowing health. And experiment gives it style. Experiments to embark on instantly: if you can wear gold eye shadow at all, wear it for day; slip it over a base of grey-brown eye shadow. When you rouge, rouge everywhere, and choose an amber-honey colour. Try transparent honey-brown lipstick. If your mouth doesn't wear it well, outline that mouth with honey-coloured eye pencil and fill in with honey-pink. For glow: fluffed-up soufflé foundation, or glistened-up powder, or sparkled-up foundation for areas where highlights are wanted; or a rub with waxed paper.

Watch the three little letters below; they mean business . . . The idea of gel, as in gelatin, hasn't just dawned on beauty. But what you get out of gels for beauty in 1964 may be rather spectacular. Besides a new emphasis on gelatin—for fingernails, hair, and weight-loss—collagen, a component of gelatin, is expected to come on the scene with interesting effects upon skin . . . especially aging skin.

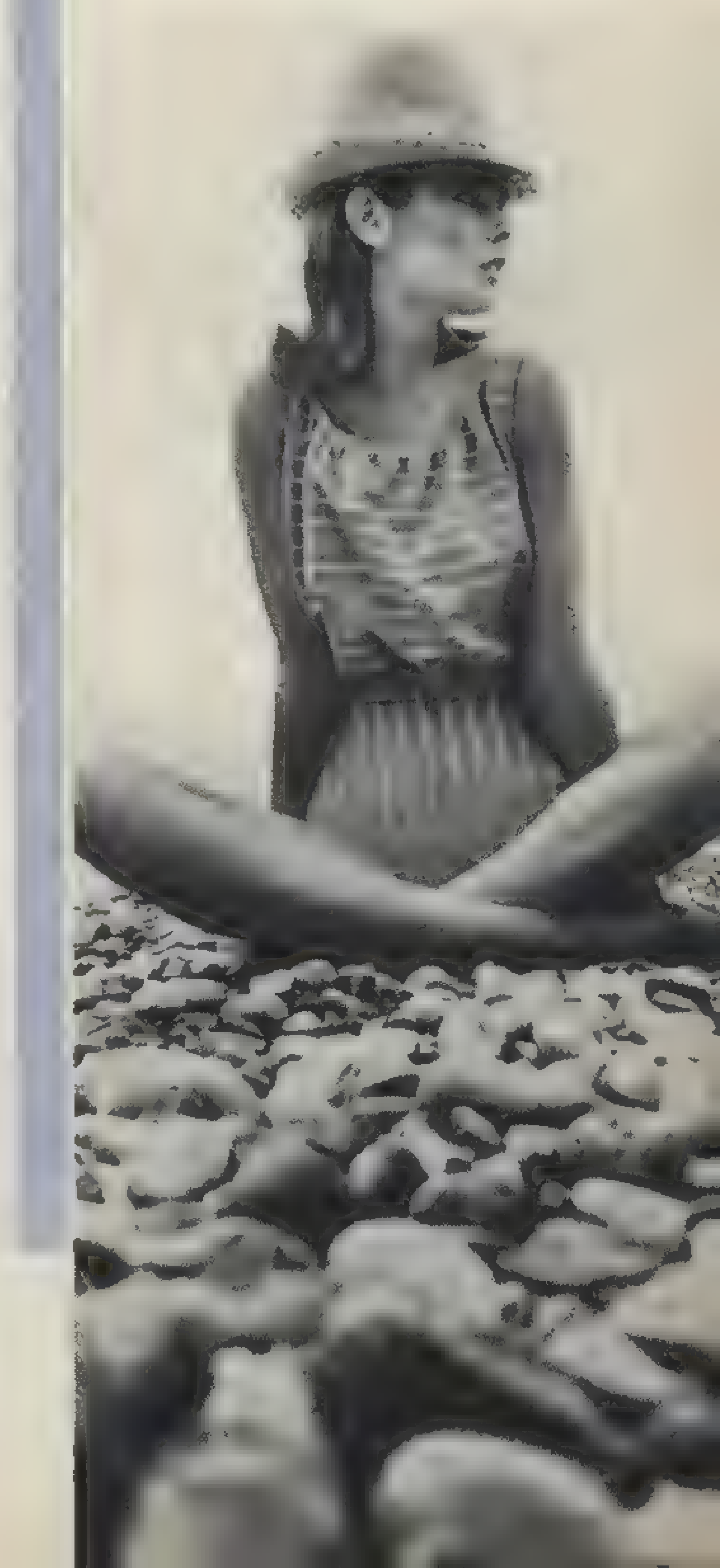
gel

BEAUTY BULLETIN

More predictions ...hair news processed here ... make-up for eyes discussed ...

for day. Some excellent new entubed brown, grey, and bisque eyelid colours will be arriving, as well as an alabaster pearl in a tube. White continuing strong. . . . Fake eyelashes—upper continuing, lower starting. Lots of refills coming in for eyelash extender wands. More brow make-up brushed on. The newest aimed-for idea in sunglasses: window-pane glass formulated to strain out burning rays. The most taking-on idea in regular prescription spectacles is the glass that won't fog up and can be dropped from a nine-storey window without breaking. . . . The newest theory on weight gaining has to do with body heat. If it stands up, it accounts for so many people gaining weight in winter, losing it in summer: as body temperature goes up, weight goes down. Solution: stepped-up winter exercising. . . . About hair, this is the news we've brushed with. Hair-straightening will be understood and asked for by women who have never before considered it for themselves; more on this directly below. . . . For some women, this will be the year they let their hair grow long, and until they do, the year in which they buy long switches to wear for beach and evening. . . . For every long-haired woman, there will be six with brisk short haircuts—and three with a new in-between length. Vitality, hair that springs vibrantly away from the head, is the plan of 1964. (Continued next page)

Flat-ironed hair. Is the picture on left for real? Yes. It preceded, in fact, the taking of the photograph on page 87 of this issue. While we don't necessarily anticipate that hair-ironing will sweep the country this year or even next, we do think it's a dramatic statement of lots of women's wish for smoother, silkier hair—hair that will give a hairdresser more amenable material to work with. Hair that resists line will get its come-uppance in all sorts of ways in 1964. By hair-straightening. By bigger and smoother hair rollers—the newest are poreless. By an uncurling iron with built-in conditioner. And for most women in most of the country, by smoother, straighter permanent waves.



New beach point of view

It may sink in this year: the thing skin specialists have been carrying on about for *many* years—the serious need for metred sunning, the vast importance of enough sun protection. It's not just to get a better suntan but a safer one that sun-preparation labels will be read. (Blue and white striped maillot by Pius Wieler, at Bonwit Teller.)

PENN

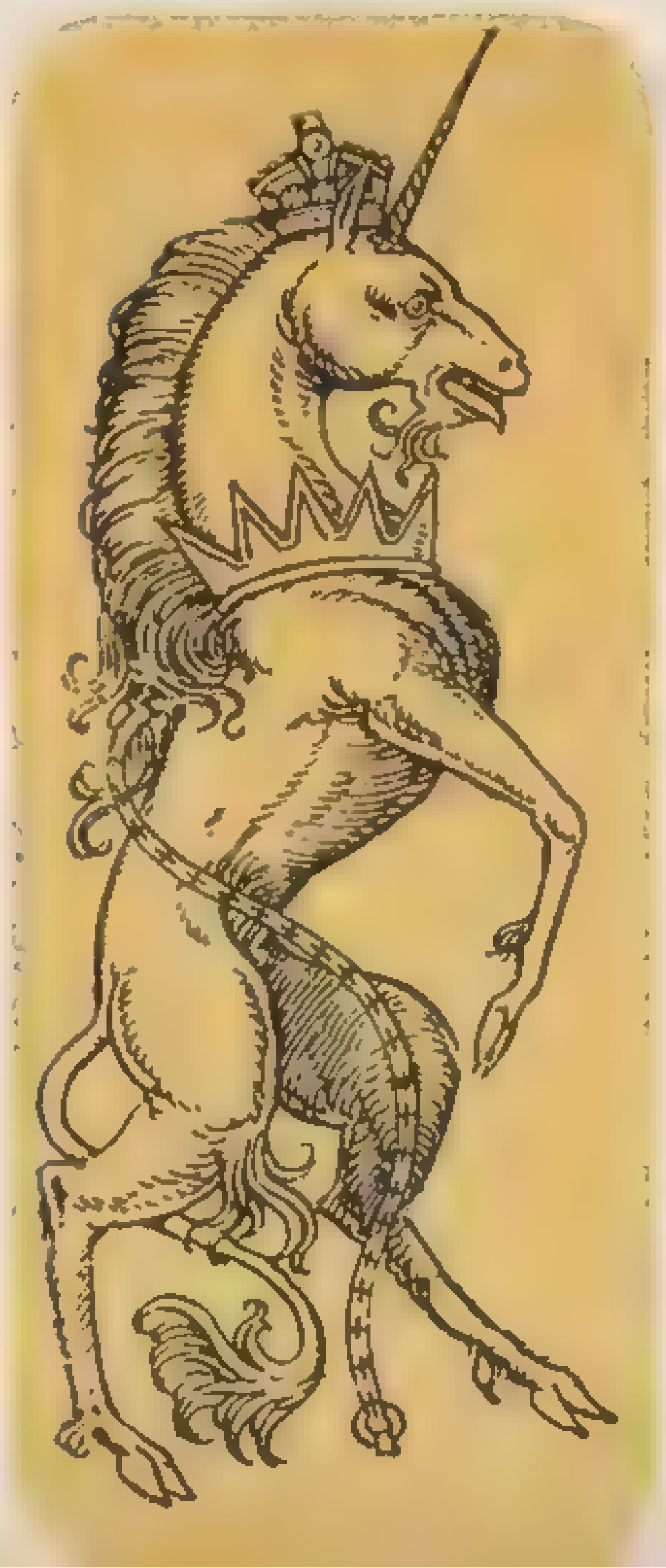
BEAUTY BULLETIN

More predictions, all sizes. . . from hairspray's next weight, to the news of yoga, packaged. . .

DAVID BAILEY

The newest shape in sunglasses: a welder's mask
The sunglass-specifications for 1964 go all over the lot—from nearly invisible (in both size and tinting) to small acreage, as here. These, tortoise shell filled with almost-black polished lenses, are made in France; are a part of the Oleg Cassini Collection by Oculens, and will be around the country shortly at about $25.

FOR COLLECTORS OF UNIQUITIES; THE FIRST AND SO FAR ONLY COMPACT OF ABSOLUTELY COLOURLESS PRESSED POWDER.
The idea's Revlon's; due in about March 15.



Giving vitality line will be a new kind of headband, thicker, crustier—watch for it in January 15 Vogue. . . . We predict more blondness, new ways to the semblance of blondness for more women in 1964. We predict the word protein on many, many more hair products——hairspray, hair colouring, shampoo—many chemists feel that since hair is basically protein, protein is hair's best friend; likes attract. And we expect a rash of new hairsprays designed to be more combable, less inclined to cause build-up. . . . On the wig and hairpiece front, there'll be this: a new wig cleanser; a wig perfume designed to combat the odour of the wig cleanser; a crazy little wiglet that's nothing but a set of pin-on bangs. We also foretell the straighter-hair idea shaping up in wig-making—less tousle, more smoothness. . . . Look for bathing caps by milliners. . . . Punchier hairspray cans, some in velours. . . . A new spray-gun hairsetting lotion from Sweden will be getting around the U.S.A. . . . A superb new creamy *moulding* hair lotion has a patent pending. . . . Certain to be accelerated in 1964: the search for cleaner skin. A return to skin care with one single philosophy, from basic cleansing to the pamper moves. Less snacking around with one thing one week, another next. . . . More talk about soap, more selective soap buying, more soap with moisturizers. . . . Creams that go after wrinkle "removing" on a frankly temporary basis, three hours, four hours, five hours. . . . In perfumes a trend towards those perfumes called green—the woodsy, leafy scents. . . . All hairspray companies are concerning themselves with women's demands for better-smelling hairsprays. . . . We see expensive fragrances taking over in scented products. (One lipstick maker, whose lipstick retails for not much money, tells us that he's putting $20 worth of the oil of a famous French fragrance into every pound of lipstick.) . . . Laundry scent may be a big thing in 1964; liquid laundry soaps in plastic for travel, in celebrated fragrances, in expensive, liked perfumes. . . . More fragrance for the house—in sprays, sachets, drawer paper, and, an important addition to house fragrance, perfume for the dog. . . . More women using these: loose powder and the compacts that go with it; their own salon-shaped hair dryers; special and delicious toothpastes, one from Italy for smokers. More women cottoning up to the tension-relax school of exercise. . . . A new wave of interest in the calorie-controlling liquid diet foods. . . . More women, inspired by the pale-nail-enamel kick, spending more time on hand care. . . . Specifics about predictions, page 50.

Yoga—packaged. Yoga, wrapped up, automated. Yoga that requires no decisions—except to get at it. You don't need a teacher—one comes with it, on a 33⅓ R.P.M. record. You don't concern yourself about where you'll exercise—that's taken care of by an exercise mat that folds up to look like a tasselled pillow. You don't wonder what you'll wear—an exercise suit or dress (you choose which) is supplied as part of the whole. The initial lesson in what promises to be a series is simply a remarkable five-minute assault on tension. Practised daily, it's been found to deliver calmer nerves and more energy. Indra Devi, the famous yoga teacher who outlined it, powers the voice you hear on the record. The plan came from the people who make Page Boy maternity clothes. The total package will be, at most, around $65 (the choice of exercise suit has bearing on this—here, it's a top and skirt of butterfly-printed Arnel sharkskin). This, with tangerine mat, plus record: at Lord & Taylor; Marshall Field; L. S. Ayres. . . .

PETER BEARD

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The strong hand of President Lyndon Baines Johnson on the Administration. . . . The biography of President Charles de Gaulle, a complement to his autobiography, that François Mauriac has started to write. . . . The profound changes that may come to American education through the new James B. Conant book, *The Education of American Teachers*. . . . The idiocy of the play, *One Flew Over the Cuckoo's Nest*, in which a nutty nurse in a mental hospital orders a lobotomy for an intractable patient; where was Doctor Ben Casey? . . . In Paris, the admirable book, *Le Temps d'un Soupir*, by Anne Philipe (widow of Gérard Philipe) whose meditations on the death of a beloved man, never named, on the cruelty of life continuing, on the forgetfulness of children, are thoroughly disturbing. . . . The folk-song quality of "Dominique, nique, nique," done by a pleasant-faced Belgian nun, whose international record, *The Singing Nun*, celebrates religion.

PEOPLE ARE TALKING ABOUT . . . In London, *From Russia With Love*, the new James Bond movie, a massive fling of spy pretense, almost sodden with sadism. . . . The pleasure of the Irish singing, the street songs, the fine old ballads on the record with the formidable title, *The Clancy Brothers and Tommy Makem in Person at Carnegie Hall*. . . . In Italy, Vittorio Gassman who is suddenly The Man, mainly because of his three films, *Il Sorpasso*, *Il Successo*, and *I Mostri*, all of them good, all heating up the box office. . . . In Paris, twenty-three-year-old J.M.G. Le Clézio whose novel, *Le Procès-Verbal*, is the story of a young man so innocent he is called mad by psychiatrists.

PEOPLE ARE TALKING ABOUT . . . The swiftness with which the dance, the "Surf," spread from Los Angeles to Paris; only the body moves, the feet staying immobile. . . . *It's a Mad, Mad, Mad, Mad World*, the Stanley Kramer movie that is an exercise in frustration, partly because it is long, repetitious, and for great stretches not funny at all in spite of the crowding of the screen with comics, almost totally mis-directed. . . . In Paris, Madeleine Renaud acting superbly in the new Beckett play, *Happy Days*. . . . The improbable Hollywood "Jean Leon's Delicatessen," which does a high-pitched business amid red leather banquettes, crystal chandeliers, autographed photographs, and that Hollywood inevitable, Chianti bottles. . . . Mae West's advice to the young: "Grow up."

THE BEATLES, FOUR PARODY SINGERS, NOW THE PASSION OF BRITISH YOUNG

These singers, young, male, alive, and lovable, live in a mobile prison of adulation, guarded by the police, their protectors, from mobs eager to tear at the Beatles, to touch them, to snip off pieces of their clothing. (Although at first the Beatles wore corduroy suits, they now prefer sharp grey flannel Norfolk jackets with three buttons, apparently have their hair cut under a bowl.) Their harmonic singing has a deafening beat with a most attractive sweet-sour Liverpool accent. They give out a deadpan realistic noise which has as its visual analogy their collective bloodhound expression. They are, in fact, almost interchangeable: *top left*, Paul McCartney, twenty-one; *top right*, George Harrison, twenty; *centre*, with flowers, Ringo Starr, twenty; *bottom right*, with cap, John Lennon, twenty-three and a wit. It was Lennon who told the audience at the Royal Command Variety Show, "the people in the cheap seats can clap, the rest of you rattle your jewellery." In Liverpool where the Beatles come from, there is a rumour that the foursome makes about $300,000 a year. They have sold some two-and-a-half million records, all a parody, an exaggeration of rock songs. In the course of their remarkable appeal, the boys are beginning to spread themselves toward groups not notably adolescent. In fact, at a party on stage after the London opening of Peter O'Toole as Hamlet, all conversation stopped when a report flew around that a Beatle was there. No one cared *which* Beatle. When John Lennon heard this, he said: "You know how people begin to look like their dogs? That's the way we look like each other." One day recently, almost all the London newspapers, ignoring other world events, carried this lone headline: "Beatle Ill." So out of hand has the fervour for the Beatles become that at their concerts little can be heard except the beat of the boys and the squeals of their fans. To quiet them, George Harrison sometimes just stands on stage, yelling, "Shurrup."

PETER LAURIE

SWINGING ART DEALERS:

With one six-word sentence—"Lloyd and Fischer are in town"—something near to consternation can be caused in such capitals as count for anything in the world of art.

"Consternation," here, is an overcoat word to wrap around the primitive emotions aroused, these last fifteen years, by the rise of Marlborough Fine Art Limited. Exasperation, envy, cupidity, hatred, and fear come topmost among those emotions; for Frank Lloyd and Harry Fischer, founder-directors of the Marlborough, are the most redoubtable phenomenon to have hit the international art trade since the death, in 1939, of Duveen.

And they are redoubtable in a new way. They have never aimed to re-create in a changed world the successes of earlier giants in the trade. They are a new sort of dealer in a new sort of world, and they owe their success as much to application as to instinct, and as much to the nice appreciation of economic trends as to old-style aesthetic judgment. They founded their firm at a moment when a psychosis of scarcity was about to give way to a psychosis of abundance, and they plotted the onset of that abundance much as a meteorologist plots the onset of a hurricane. When it came, they were ready for it: in Norway, in Switzerland, in western Germany, in Greece, in Brazil, in Italy, in Britain. They got the right pictures to the right place at the right time, and they sold them at the right price while their rivals were still puttering contentedly along paths beaten out in the 1920's and '30's. They were masters of anticipation, and their policies paid off so well that when they opened the Marlborough-

(Continued on next page)

Three international art dealers, new in New York, here shown in their enormous new gallery, the size and essence of big business, big names, important paintings, masterly sculpture and drawings: left to right, *the founder-directors known familiarly as Frank Lloyd and Harry Fischer, with their partner, David Somerset, beside a monumental Lipchitz sculpture, "Figure." Stretching behind them works by the known great—Rodin, Henry Moore, Käthe Kollwitz, Lehmbruck, Marcks, Matisse, Munch, and Maillol. To the Marlborough men, art has no boundaries—neither have collectors.*

PENN

THE MARLBOROUGH BOYS IN NEW YORK

BY JOHN RUSSELL

Gerson Gallery in New York, last November, they could turn the spotlight away from themselves and devote their inaugural exhibit to the memory of Curt Valentin. They could have boasted of a house list that no other gallery in the world can quite equal. Bacon, Gabo, Kokoschka, Lipchitz, Mondrian, Moore, Motherwell, Nicholson, Pollock, Rothko, David Smith, and Schwitters are merely a few of the artists, living and dead, on whom they have a lien. But in paying homage, instead, to the fastidious and single-handed genius of Valentin—a dealer, many would have said, whose methods were the antithesis of their own—they backed away from the image which their enemies have built up for them: that of a firm characterized by (I quote from *Time* Magazine) "brash commercialism" and a ruthless disregard for the long-nurtured interests of others.

Neither Lloyd nor Fischer would deny, I am sure, that the business of Marlborough Fine Art, like the business of General Motors, is business. Both react to a deal as a fantail pigeon reacts to a jumbo handful of seed. But art has a way of revenging itself on those who treat it merely as a commodity, and if the founders of the Marlborough had seen themselves simply as specialized investment counsellors, they would not be where they are today. The success of the firm is due, certainly, to the textbook virtues of energy, perseverance, foresight, attention to detail, unremitting hard work, and the ability to drive one's employees to the point of exhaustion. But it is also due to the interaction of qualities altogether more subtle. You will not find in any handbook of business efficiency or man-management the final reason for the success of Fischer and Lloyd. It lies in something rarer even than individual talent: the ability to recognize the partner whose gifts exactly complement one's own.

Whether that recognition was mutual and instantaneous, I can not say. The circumstances were unpropitious, to say the least, for the laying of long-term plans. At the time of their meeting, in the summer of 1940, both were humble members of what was, if not the humblest, at any rate the oddest unit of the British Army: the Pioneer Corps, as it was whimsically called. To this had been assigned all those enlisted men whose loyalty was regarded as technically dubious: former nationals of enemy countries, breakaway members of the French Foreign Legion, and so forth. In this way it happened that in the queue for hard rations Arthur Koestler might stand behind some gigantic Légionnaire, till recently the terror of Sidi-bel-Abbès, while a Doctor of Law from Perugia would share his corned beef hash with a double-bass player from the Dresden State Opera. In their attempts to dig ditches, clear centenarian forests and erect barbed-wire barriers against invasion, the Pioneer Corps were commanded by a British Major lately returned home after many years' service in India. On his first day as C. O. he endeared himself to his strange company, some of whom could be counted among the best-educated men in Europe, by announcing that "If any of you men have any problems I hope you'll bring them to me. I'm used to dealing with natives, remember, so don't hesitate to come along."

Both Fischer and Lloyd had their problems at this time, though I doubt if they took them to their Commanding Officer. Fischer was already thirty-seven. He had, then as now, an unmistakable penguin-like gait and a tendency to inopportune enthusiasm. ("For God's sake, Harry," said Lloyd one day early in their acquaintance, "don't give yourself so much work. You're not strong enough to carry whole trees around." "Nonsense," replied Lance Corporal Fischer, "Someone's got to get on with the war.") Lloyd, then as now, had a look of Edward G. Robinson in his prime. Eight years younger than Fischer, he came, like his new friend, from Vienna. One Viennese refugee, at that time, made a melancholiac, and two Viennese refugees made a coffeehouse. Before long Fischer and Lloyd found rooms in a neighbouring town where they could keep their civilian clothes, cook themselves un-military meals, play the gramophone, sit in at an occasional poker game, and dream about "after the war." Fischer's condition was understandably depressive at this time (his health was deteriorating and he spent the years from 1942 to 1944 in hospital) but there was no subduing Lloyd's ebullience. "Don't you worry," he would say. "After the war I'll start a new business and bring you in as a partner."

As to the likely nature of that new business, certain pointers existed. Lloyd's parents and grandparents had been antique dealers in Vienna, and although he had broken away in a spirit of independence and gone into the oil business on his own at the age of nineteen, he had kept his contacts with the world of dealing, first in Vienna and later, after the *Anschluss*, in Paris. Dowered with a phenomenal memory, an intensely pragmatical view of human affairs, and an instinctive buoyancy (which served him well when, later in the war, he was blinded in an explosion and took six months to recover his sight), Lloyd was a natural manipulator who could hardly buy a bun without reselling it at a profit. But he is also someone who believes in getting the most out of his environment, and if ever the bottom should fall out of the art trade he can draw on the acquired skills which gave him the rank of Vehicle Mechanic, 1st Grade, and caused him to be transferred to the Tank Corps.

Fischer had not quite this adaptability, though at one stage during the war, when personnel problems in the book trade were at their acutest, he used to go to London's largest bookshop, make a sage choice among the bargain boxes, and double his money by reselling his purchases upstairs. He was at that time a pure bookman, with twenty years' experience of the rare book trade, the new book trade, and latterly of publishing. To this day he is never happier than when egging on his artists to produce what will, in effect, be illustrated books without the text; a first batch of these, with lithographs by Kokoschka, Piper, Nolan, and others, is scheduled for this year.

As a young man Fischer's profession took him to Leipzig, during the years of inflation, and to Berlin at the time when it was one of the creative centres of Europe, and back to Vienna, where he attended the weekly lectures of Karl Kraus, became a member of Arnold Schoenberg's Society for Private Musical Performances, and numbered among his friends Rudolf Serkin the pianist, Karl Popper the author of *The Open Society and Its Enemies*, and the novelists Robert Musil and Hermann Broch. From Kraus he learned the habit of emphatic pronouncement on topics of the day which still distinguishes him, and although Vienna was anything but adventurous in matters of art, he was able by the early 1930's to hold small exhibitions of drawings by Klee, Kubin, Kokoschka, and others in an upstairs room in his bookshop in the Graben. Fischer was, and remains, an instinctive hero-worshipper. When he admires, he admires without reservation: and this proved to be invaluable when in the late 1950's the Marlborough began to promote the living artist.

Fischer had, moreover, a great-great-uncle who was an early collector of Manet and the Impressionists; and somewhere within the family, and within himself, there lingered the idea of direct patronage. So that when the war in Europe came to an end and Lloyd and Fischer found themselves on the pavements of London, something in both of them leaned towards the art trade. Currency and other restrictions made the immediate post-war years a miserable period for the picture-fancier, and I remember with what intense excitement I stumbled, in a first-floor room bookshop in Grosvenor Street, on the publications of the Editions du Chêne, in which could be found the wartime paintings of Picasso and Matisse and Bonnard. These were owed to the ingenuity of Harry Fischer, who had got hold of them several weeks before any other bookseller. "But it's very difficult, Mr. Russell. I have to rely on officers to bring them over when they come home on leave."

The period of reliance upon officers came to an end when, not long afterwards, Fischer and Lloyd met by chance in Bond Street and decided to set up in business together. Initially the rare-book section of the Marlborough, as the new firm was to be called, was the more important, and Fischer remembers the first transaction of all—the sale for $1,000 of two books handsomely bound in red morocco for Madame de Pompadour. Books filled so much of the tiny downstairs office at 17 Old Bond Street that there was no room for any but the smallest of pictures: a Guys drawing, for instance, or a tiny head by Renoir.

Yet those were times in which it was relatively easy to get ahead in the picture trade. In May, 1947 the firm's first exhibition included three Cézanne items, all small, admittedly, but bearing the legend "Collection: Sir Kenneth Clark." In 1948 or '49 $100,000 would buy enough good French pictures of the great period to make a very handsome exhibition; but such activities needed capital, and they needed connections—a backlist of satisfied clients, for instance, and the *entrée* to those French private collections which had been virtually walled up since 1939. Without these, even Lloyd's energy and determination would have been slow to make their mark. But it happened that Fischer had an old acquaintance in the person of Paul Maze, a French painter long resident in England. Maze's bumbly but by no means ingenuous charm had won him the friendship of the highest in the land. In fact, I can remember a French colleague of his saying in 1939, "*Avec ce cher Maze c'est toujours les Duchesses, toujours Buckingham!*" And the favoured visitor to Sir Winston Churchill's London house will find, in the anteroom where he waits for his audience, two landscapes by Paul Maze on the wall in front of him. Maze had (and happily still has, in his seventies) the run of many of our great houses. As he was also on excellent terms with the circle of Bonnard and Vuillard in France, no better ally could have been found. It was at Maze's suggestion that Lord Ivor Spencer Churchill decided, in 1948, to sell some of the finest French Impressionist paintings in England through the Marlborough rather than through the famous and senior firms which would otherwise have handled them; this, as much as anything, signalled the arrival of the Marlborough as a gallery of consequence.

Lloyd meanwhile was applying what seemed to him, given his particular gifts, the only rational approach to post-war art dealing. He did not, that is to say, stand still in areas where he would be beaten to the deal by longer-established dealers. He studied the economic structure of every country in Europe, noted where recovery was fastest, and set off to find the individuals who might have the wish, and the new money, to collect: one such was Ragnar Moltzau, the Norwegian shipowner, who bought for a number of years under Lloyd's guidance and later, with Fischer as his intermediary, sold the bulk of his collection at a profit to the State of Württemberg.

Others came his way through a well-exploited accident: Chateaubriand, for instance, sat next to Lloyd one day at Christie's and confounded him by chanting, "And one!" every time Lloyd advanced his bid by £100 ($280); the friendship engendered by this bizarre incident led to many a mutually profitable purchase.

But in the context of the London art trade the Marlborough remained blatantly new. Unlike Tooth's or the Lefevre, it could never be mistaken for a department of the Foreign Office which had gone into trade from absent-mindedness. Not merely did the directors work, but they were seen to be working. This was badly regarded. (To this day Peter Wilson, chairman of Sotheby's, walks into his firm's rooms with the air of an undergraduate who has just cut a lecture.) Something had to be done to suggest that the Marlborough, like its rivals, was in the hands of gifted amateurs. And this problem was solved when, in March, 1950, David Somerset was invited to join the firm.

This was an inspired move, on more than one count. Somerset, then barely twenty-two and just out of the Army, is the son-in-law of a Marquess, and one day he will himself be a Duke, the Duke of Beaufort. Unlike many Dukes and future Dukes, he looks like everyone's idea of a Duke. He has, moreover, an air of languor which is almost entirely deceptive, even if his yawn can be heard through six inches of concrete.

People who suppose that he is in the firm merely to give an ornamental English front to a Central European operation soon find out their mistake. For although he has kept an air of nonchalance (every Wednesday in the season, for instance, is reserved for the Beaufort Hunt) he has contributed a great deal to the success of the firm.

Through him, the Marlborough acquired with one stroke of the pen the *entrée* to Britain's ancestral collections; and they also acquired someone who could speak to the owners of those collections in terms they understood and appreciated, just as Fischer and Lloyd are able, as some old-style dealers are not, to get on terms of immediate friendship with the new post-war client, be he in Oslo or São Paulo or Essen or Basle or Milan.

People in England trusted Somerset; and one by one, while it was difficult to get good pictures out of France, and while the public was still not ready for living art, Old Master paintings were eased out of the great country houses of Britain and sold, in circumstances of ideal discretion, to the National Gallery in London, to the Alte Pinakothek in Munich, to Emil Bührle in Zurich, to Robert Lehman in New York, to Alexander Korda in London, and to many others.

These were still years of austerity in Britain, and the negotiations often relieved pressures not otherwise reducible: the urgent need, for instance, to re-equip great estates that had run steadily downhill since 1939.

In this, as in all their subsequent moves, the firm's policy was arrived at jointly by Lloyd and Fischer. As both are men with a tendency to boil over at about twenty degrees below the normal temperature it might be thought that they proceed by inspired impulse. On the contrary: each applies the brake, instinctively, to the other, and although the linings of those brakes are often put to the severest of tests, the firm has always proceeded, in the end, at an extremely conservative pace.

Lloyd sees Fischer as a headlong romantic who needs (Continued on page 162)

On these pages, the *botteghe* way of life: great ideas, small delights—fashion sparks flying from Italy to the whole world.

ITALIAN BOTTEGHE

ANTONELLA LUALDI

Antonella Lualdi, opposite page, one of the Italian cinema's great untamed beauties—piercing fauve eyes, a full-blooded mouth, a voice as sultry as a sirocco and a fascination just as Mediterranean (she's half-Italian, half-Lebanese.) Her latest film: *Hong Kong*. She wears, here, one of Galitzine's marvellous new ski looks—black-and-white Orlon parka, clipped like seal, and a crush of pomponed black beret back on the head. At I. Magnin. Coiffure: bangs straight to the eyelashes—Filippo's raffish idea. Poplin beach pyjamas, at left—Flamenco ruffles and gypsy-bright zinnias all over. By Ken Scott. The coiffure: by Claudio of Rome. Turquoise terry-cloth beach jacket, at right, helmeted and visored—like a Tuareg warrior or the savviest speed-boat buff. By Glans.

LEOMBRUNO-BODI

ROSSELLA FALK

LEOMBRUNO-BODI

ITALIAN BOTTEGHE

More of the dashing *botteghe* life—one smashing ski sweater that looks like two . . . Grand Prix idea for the raciest *macchina* of them all . . . a black ciré blouson over superb beach legs.

Rossella Falk, opposite page, whose brilliant intensity was one of the great excitements of *8½,* is on stage this season in Visconti's production of *Six Characters in Search of an Author;* on film in *The Ides of March.* She wears, here, Galitzine's smashing ski sweater—one black-and-white Orlon pullover looking like two. I. Magnin. Coiffure: Eve of Roma. Racing colours, racy fabrics, left. Red, green, blue striped flannel shirt; green velvet skirt, black leather side pleats; pouch of green leather and red velvet. By Roberta. Filippo coiffure. The car in the photograph is a Maserati—the raciest *macchina* of them all. Black ciré blouson, at right, over sensational beach legs. by Baldini. The scarf: very high-flying as Roman women love them—propped over an invisible roll of cotton.

VIRNA LISI

LEOMBRUNO-BODI

From the *botteghe*: *eleganza*–a burst of black petals for evening . . . *urbanità*–a great new walking shoe . . . *gentilezza* –a delicious Paisley blouse and skirt.

Virna Lisi, opposite page, a ravishing blond actress with the Slavic beauty often seen on the Italian peninsula—extraordinarily high cheekbones, enigmatic light eyes, a face long and narrow as a Byzantine ikon's. She's just completed the movie, *The Black Tulip*. Here she wears Valentino's explosion of black organdie petals—the most beautiful evening blouse in Italy. Earrings are by Nucci. The postiche of petals: from the Elizabeth Arden Salon in Rome, by Giorgio. Courtier's shoe, in tobacco lizard, left—buckle, bow, squarish walking heels. By Ken Scott; Fleming-Joffe leather. At Lord & Taylor. Paisley all the way, right: Chiffon blouse, wool skirt in a meld of colours: camel, pink, grey, yellow. By Ken Scott. Coiffure by Filippo.

ITALIAN BOTTEGHE

A DREAM COME TRUE—

FUR TO THE FLOOR

BERT STERN

More than a year ago, we photographed a coat that was a beautiful sweep of floor-length mink. An intoxicating dream. The surprise is: the dream has come true. More than a handful of women—caught in the intoxication—are living the dream... bundled up on the way to a dance, sleigh riding in the snow, at home—*sans chauffage.* *Far left:* A torrent of chinchilla, wrapped on the horizontal. Try wearing it evenings like a déshabillé, over black satin pyjamas—sweeping fur entrances shouldn't be limited to the opera. By Fredrica, of Aurora chinchilla. Also at Halle Bros.; Hudson's; Harold's; I. Magnin. Coiffures, these four pages: Fred of the House of Revlon. *Left:* Acres of *petit gris*—a depth of soft grey that floods the skin with warmth and light. This kind of flattery is being rediscovered for evenings out, evenings in for very little dinners with lots of champagne. (The dinner guest, a baby raccoon, is not above a bit of the grape—he ate them through the sitting.) Russian squirrel coat: Revillon, at Saks Fifth Avenue. Earrings by Schiaparelli. Marcel Wagner gloves.

Another dream come true, *facing page:* the very first sable bred in captivity. Here, it's the deep brown lining for a gleaming, sweeping black moiré coat. Slightly curved to the body in front, gathered from a yoke in back, enchantingly slender on the body. By Ritter Bros., of natural Russian ranch sable and silk moire by Abraham. Also at Nan Duskin; Dayton's; Holt Renfrew of Canada. Skirt and overblouse worn under the coat are to order at Bob Bugnand. Pearl ring by Schlumberger of Tiffany. Bare black sandals by Mademoiselle. Golden Frost lipstick by Max Factor. *This page:* Polished, pliant black broadtail dinner pyjamas cut very wide through the leg—almost like two skirts. The top is a shifty little overblouse that would shift just as well, days, evenings, with a suit. The dinner companion: a gilt-leashed bear cub. Costume designed by Emeric Partos, made to order at Bergdorf Goodman, of black-dyed Russian broadtail lamb. The sandals by De Liso Debs.

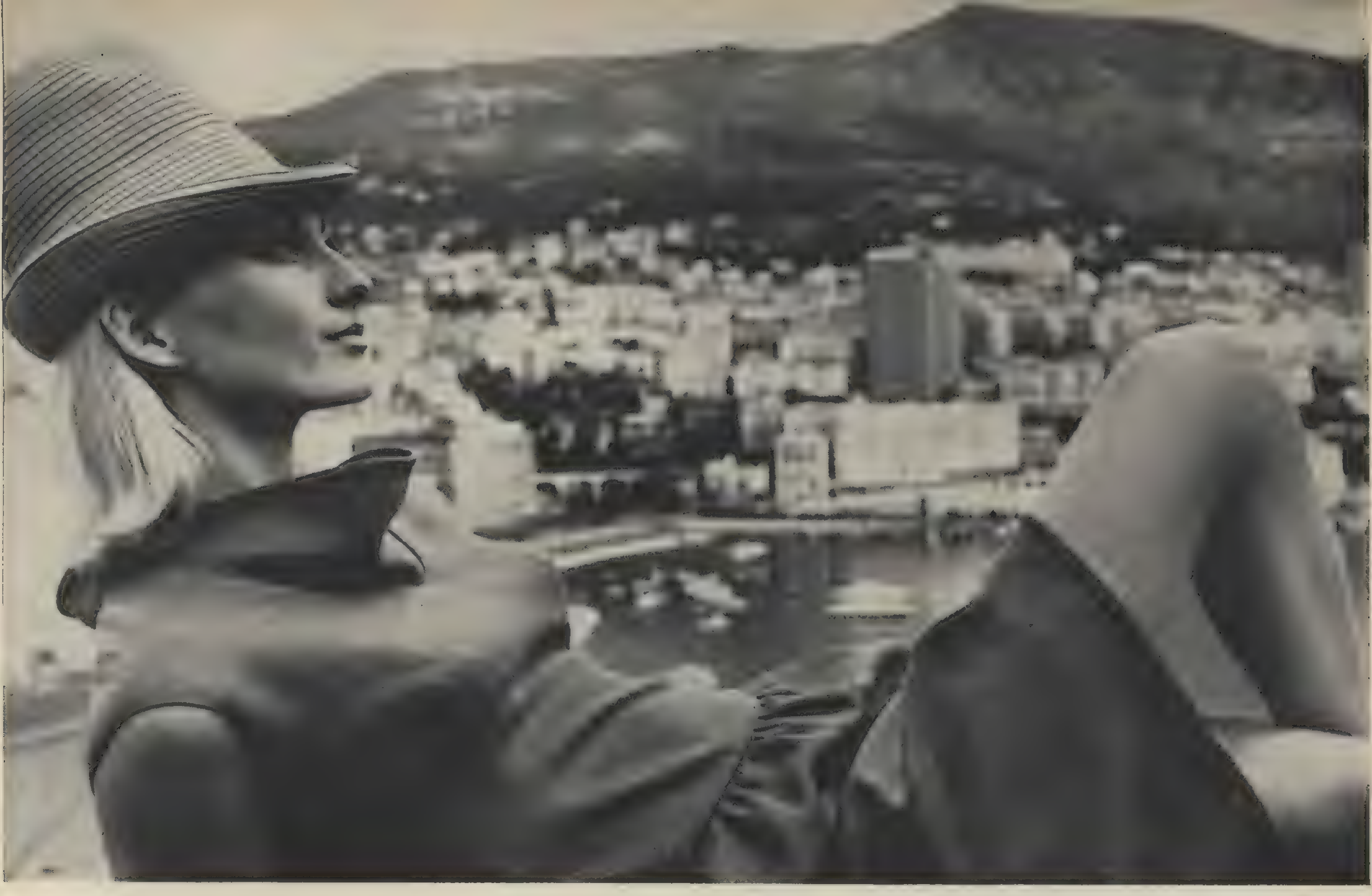
BERT STERN

A DREAM COME TRUE

THE BOUFFANT BLOUSE, SPILLING OVER PANTS

Fragile and dazzling—one of the great ways to look at home in the evening; the trick of proportion here—an extravagant overblouse, hip-taut pants. Sunburst, opposite, of colour and roundness—an overblouse with the shape and puff of a piñata, over narrow pants, all gleaming yellow. A slender shoulder is part of the enticement of the loose neck; bias bindings edge in at neck and hips. By Ricci, in cloqué of silk and Crylor; in America, at I. Magnin. Spilling with flowers, right, a top that poufs to rounded folds over straight pants. The flowers, bright-on-pink cut velvet. By Scaasi, to order at Henri Bendel. Ring: House of Rodel. Lipstick, Cultured Pink by Charles of the Ritz.

PENN



Previewed here, in the violet-blue and creamy-gold queen of sun places, Monte Carlo—new clothes that will charm resorts everywhere: wherever there's sun, sea, mountains, enchanting views, a leisurely gay life. Monte Carlo has all these delights, plus a few more—it's a small polished city with a winter season of opera, concerts, ballet, parties; in summer, it becomes one of the chain of sun-and-swimming places that sprawl, in delicious languor, all along the Côte d'Azur. At any time of year, great, sleek sailing yachts ride at anchor in its harbour; geraniums bloom on sunny terraces; and the young, who don't want to dress for the Casino, gather at "Le Drug Store" to play the one-armed bandits—when the right chord is struck, a gush of shiny silver francs spills into the lucky hands.

Sand-brown linen dress, above, cowl-necked, gathered at the waist; length, just north of the knee. By Jacques Tiffeau for Tiffeau & Busch, in Moygashel linen; about $100. At Bergdorf Goodman; Neiman-Marcus; Nicholas Ungar. Straw hat by Lilly Daché. Shift of white baskety wool, facing page; easy, skimmy, short. By Lanz, of Gabbe wool; junior sizes. About $40. Scarf by Bersoie. Both, Bonwit Teller. Dress, also: Julius Garfinckel; Montaldo's; Hudson's; Woolf Brothers. Emme hat. Bain de Soleil White gives the skin its dewy gleam.

THE MONTE CARLO IDEA OF CLOTHES FOR THE SUN PLACES

DAVID BAILEY

This sea and sand are at Monte Carlo. in front of the Old Beach Hotel—but the two beach dresses would look smashing anywhere there's sea, sand, sun. What they've got: clear colours, clean white; interplay of bareness and coveredness; brevity—everything snipped off short. Covered beach shift, far left, of white cotton crossbarred in clear blue, green; cowl neck, long cuffed sleeves; hem, sliced off above long, tanned legs. By Dorothy Cox for Tanner, in Su Pima cotton; about $25, at Lord & Taylor; Julius Garfinckel; Hudson's; Famous-Barr. White crêpe cover-up, left, like the softest little burnous chopped off well above the knee; caught with two bows. What it's covering is a white crêpe bikini. By Inge for Maidenform Sportswear, Arnel-and-Avron crêpe (Cohama fabric). Cover-up, $35; bikini, $20: Bergdorf Goodman; Woodward & Lothrop; Frederick & Nelson.

CLOTHES FOR THE SUN PLACES

DAVID BAILEY

Languid ruffles, this page, flowing around all the edges of two-piece pyjamas of green crêpe as fresh and luxuriant as Monégasque vegetation. Long-sleeved overblouse and matelot pants—perfect for at-home dining in any sun-cured paradise. (Our idea of one: Saint-Jean-Cap-Ferrat with its extravagance of mimosa and cypress.) By Junior Sophisticates, in crêpe of rayon and Celanese acetate; about $60. At Lord & Taylor; L. S. Ayres; I. Magnin. Highest waist . . . longest legs, opposite page. Pale-pink bows embroidered on a very short white cotton organdie sun dress, with little puffed sleeves and the prettiest décolletage—fragile, pristine, deliciously sexy. A marvellous way to look in the evening, too, for the gay and easy life of tiny ports like Beaulieu-sur-Mer, the background here. By and at Jax, about $40.

CLOTHES FOR THE SUN PLACES

DAVID BAILEY

Shorter shift . . . leggier legs, this page. Clear pink ribbed ottoman, seamed like a maillot, stopped way above the knees—the longest stretch of sleek brown legs is the 1964 measure of sun-dressing. By Robert Sloan from his Portuguese collection, of Dacron and cotton (Cohama fabric), about $35. Hat by Emme. Pink-and-white *bibe,* opposite page—like a Portuguese child's play smock—with bright white medallions of Cluny lace around the hem and sleeves—one of the briefest—and prettiest—ways to cover a bikini or the shortest shorts. By Robert Sloan, of Dan River cotton and Samuel Ehrman lace, with matching shorts. Smock, about $25; shorts, about $10. Clothes on these two pages at Bonwit Teller; Rich's; Montaldo's; Sakowitz. Lilly Daché hat.

CLOTHES FOR THE SUN PLACES

DAVID BAILEY

DAVID BAILEY

The covered-over-bare idea shown twice, opposite, at the port of Beaulieu-sur-Mer—elongated windbreaks that stop short above the shortest of shorts. Far left, a long pull and shorts of stretchy lettuce-green Dacron, cotton, and Lycra (Klopman fabric). By Chestnut Hill. Pull, about $15; shorts, about $10; at Lord & Taylor; Joseph Magnin. Hat by Lilly Daché. Near left, a hooded parka and barely-showing shorts of lively pink cotton sailcloth. By White Stag; of Wellington Sears fabric. Top, about $11; shorts, about $4; at Bloomingdale's; Joseph Magnin. Hat by Emme. The cut-out back, right, that unbuttons for one of the longest stretches of spine-browning. Bathing suit by Jantzen Junior, of blue knitted elasticized Chromspun acetate and Orlon. $18 at Altman's; Hutzler's; Woodward & Lothrop; Burdine's. Glasses are by Oculens.

CLOTHES FOR THE SUN PLACES

Two for the sea-spray, this page—both with the dressmaker look of enchanting little dance-class costumes. Near right, a white blouse of Arnel jersey attached to navy-blue pants knitted of Du Pont nylon and Vyrene. Bathing suit by Brigance for Sinclair; $25 at Peck & Peck; Sakowitz; I. Magnin. Farther right, a black knitted maillot with a high sash that ties at the front, cuts across bareness at the back. By Estevez for Mr. Pants, of spandex, Helanca nylon, and Antron nylon. $30 at Saks Fifth Avenue; Halle Bros. Pony team, opposite, with more of the covered-bareness idea now—a bikini and shirt, both pony-spotted in black and white. By Cole of California, of Du Pont nylon (William Winkler fabric). Bikini, $24; shirt, $30. Peck & Peck.

CLOTHES FOR THE SUN PLACES

DAVID BAILEY

HERE, A TRIPLE MIRROR OF A ROMANTIC FRENCH WOMAN'S LIFE:
BETTINA ON THE NILE, HER DIARY;
BETTINA IN HER PARIS FLAT;
BETTINA IN HER NEW WHITE 20TH-CENTURY HOUSE IN SARDINIA.

The spell of Bettina, a woman of change

BETTINA, PHOTOGRAPHED, ABOVE, AS HER ADVENTURING SELF; AND, RIGHT, IN EGYPT, MADE-UP AND DISGUISED AS AN ARAB WOMAN TO AMUSE AND SURPRISE THE BEGUM AGA KHAN.

DENISE PROUVOST

BETTINA'S NILE DIARY

EDITOR'S NOTE: Last winter Bettina, a French modern romantic of almost folkloric fame, and a friend, Denise Prouvost, who took the pictures on the next five pages, travelled up the Nile to its source. They visited, on the way, the Begum, wife of the late Aga Khan, in her entrancing palace at Aswân. An excerpt from Bettina's exuberant, observant diary starts here.

PARIS-CAIRO

Paris. We're off at dawn, heads high, to conquer Egypt.

Seven-thirty A.M. Leaving for Orly Airport. Denise Prouvost comes by to pick me up; car piled high with our luggage. Still pitch-dark. On way to airport we pass a collision—ten cars had skidded on glare ice.

First stop—Cairo. When the plane door is thrown open, a blast of heat sweeps over us. Through customs safely, but the chattering in Arabic almost finishes us. To town by hired taxi.

Both of us shouting with surprise and delight when we see our hotel room—the Nile is right below our window, with slow feluccas drifting by. This is Egypt . . . our journey has begun.

CAIRO AND ASWÂN

To the Pyramids, on the double-quick, before the plane leaves. But first we must watch a truly stupefying parade of servants: the boy who comes to shine our shoes; the waiter who takes the trays away; the man who arrives to announce the porter, followed by the porter, and, on the heels of the porter, the man who checks to see that the porter has left nothing behind. . . . It's like the palace in *The Arabian Nights.*

Flight over the desert, following the bright-green swath of the Nile Valley that slices the desert in two.

Aswân. Our first real stop. Here we will be the Begum's guests. Except for this, we've made up our minds to skip civilized Egypt—that's why all the clothes and medicines. Talk about excess baggage! . . . The Begum, fresh and smiling as always, has come with a friend to meet us. She is wearing a suit of apricot shantung. Her friend, Tahéra—the daughter of the Pakistani Ambassador to Cairo and, like ourselves, the Begum's houseguest—is dressed in a sari of midnight-blue voile. The colours sing in this crystalline light.

We board the Begum's felucca, the one felucca on the Nile with orange sails; all the others are rigged with white. These feluccas are the only way to cross the river. We lie on cushions that carpet the bottom of the boat, and glide silently over the waters of the Nile, slipping by rocks and small islands. . . . I am discovering another world: silence, serenity, happiness. . . .

The driveway, bordered with sweet-smelling petunias, winds up toward the house, skirting great clumps of flowers. We come to the little park where the tame gazelles live; three of the ravishing creatures caper and dance and whirl about as we pass. And finally the house itself, an exotic, tranquil palace sleeping among the desert sands. Such comfort—these terraces (even a belvedere) and the freshness of the park—all unexpected in the middle of a desert and on an uninhabited riverbank. . . .

Flowers everywhere, utterly beautiful but simple—the Begum detests showy flowers. My room, which looks out over the Nile, is filled with roses from her garden. Servants in white robes and turbans move noiselessly along the paths. Everything seems eternal here. How quickly Paris is left behind!

NUR-EL-SALAAM

As soon as the heat subsides a bit we explore the city of Aswân. Everywhere she goes the Begum is recognized, people welcome her. . . . We visit the town's large, modern store—three floors, selling only Egyptian goods: fabrics, refrigerators, casseroles, shoes, even black leather jackets—I mean it—just like the black leather jackets in London (Continued on page 137)

© BETTINA, DENISE PROUVOST, AND "ELLE" 1963

"I CROSSED THE NILE TO THE MAUSOLEUM OF THE AGA KHAN ON THE BEGUM'S FELUCCA, THE ONLY ONE IN ASWÂN WITH ORANGE SAILS."

BETTINA SAID: "AT ABU SIMBEL I FIRST SAW THE GREAT TEMPLE OF RAMESES II LIGHTED BY DAWN. ABOVE THE FOUR COLOSSAL STATUES OF THE KING IS CARVED A ROW OF APES ADORING THE SUN."

DENISE PROUVOST

"IN THE TEMPLE OF THE HAWK-GOD, HORUS, FINISHED IN CLEOPATRA'S TIME, I SAW GRAFFITI OF BONAPARTE'S SOLDIERS."

BETTINA'S NILE DIARY

(Continued from page 132) and Paris.

Hot, dusty streets, overrun by honking cars, men, children—few women, since we are in the East. In the souks (or market stalls), the artisans work as they have worked for centuries. We stop to watch a tailor, a silversmith, a cook kneading some mysterious kind of dough between his palms, a barber who shaves his customers with a long black knife.

Back home to Nur-el-Salaam. By way of contrast, tonight's TV offers an Egyptian film, a melodramatic story of a belly dancer who is extremely beautiful, extremely chaste, extremely unhappy.

Next day hot, the sky a bleached blue. At half past twelve, the Begum takes us to the tomb of the Aga Khan. The path slopes gently up to the foot of the marble monument. Abdu, the custodian, was once a stonecutter and carved the tombstone himself. A young man, very handsome and noble in bearing, he maintains the marble mausoleum with its heavy bronze door year round. Surprise: the interior is roofless, open to the sky. A red carpet leads up to the sarcophagus, engraved with verses from the *Koran*. On the stone slab, a vase with a single red rose; the Begum brings a fresh one every day.

ASWÂN HIGH DAM

After lunch, we inspect the yacht that belonged to King Farouk. Done entirely in fake Louis XV. Hideous.

Around six, we set out to visit the High Dam, the Egypt of tomorrow. The present construction work is under the direction of Russian engineers, who employ Egyptian labour. A fantastic undertaking. They have already removed one mountain and scooped out a crater four hundred feet deep. At night—here darkness falls all of a sudden—huge trucks, loaded with twenty-five tons of granite blocks blasted from the earth, rumble along the dusty roads with a hellish noise.

Work was begun three years ago. It will take nine in all, they estimate, to finish the job, so the Russians have settled here with their families. They have their own clubs, restaurants, and movie theatre in a mushroom town of modern houses, all alike and all equipped with refrigerators and air conditioning. When the Russians leave, these houses will be taken over by workers in the Kyma chemical-fertilizer plant, built by the French and Germans.

Only a few years ago, this whole area was a desert flanking the Nile with its temples whose age is counted by the thousands of years. Will these people change, too?

ELEPHANTINE ISLAND

Yesterday was a day for an Oriental (Continued on page 152)

"EGYPT IS ANOTHER WORLD—SILENT, SERENE, WHERE YEARS ARE COUNTED IN THOUSANDS"

Travelling up the Nile by boat and train, Bettina stopped at the great temples threatened by the waters of the Aswân High Dam. The temple of Rameses II (photographed on the preceding pages) will be raised two-hundred-fifty feet. Other temples may be lost.

Opposite: "In the temple of Horus at Edfu," Bettina said,
"An old man, mumbling names of gods, showed us the sculptures
by the light of three wretched candle stubs."

This page, from the top: "Our river boat to Juba reminded me of a Mississippi side-wheeler. Cloths hung everywhere for shade."
On camel back: "It's disquieting. I clutched
at the camel's saddle, but finished in comfort."
At Kom Ombo: "The temple is a golden glory, framed by a blue sky."
At the Mameluke Cemetery at Abu Simbel: "Nine experts, American, Swiss, English, began diggings here two days before we arrived."
At Es-Sebua: "In this charming little temple, already flooded
by the Nile, Coptic saints are painted over earlier Egyptian reliefs."
At the Bazaar at Omdurman in the Sudan: "A street of spices,
a street of gold jewellery, a street of ostrich feathers. . . .
And plastic sandals for sale, everywhere."

DENISE PROUVOST

BETTINA: A WOMAN OF CHANGE.

BY FRANÇOIS NOURISSIER

IN PARIS, Bettina, *opposite*: she was photographed wind-blown in Sardinia, and veiled in Egypt on pages 130-131. When she is in Paris she plays Parisian with perfect pitch. In her apartment, Bettina was photographed in a black-and-white Chanel suit, her hair shaped by Alexandre to a Chanel camellia. *Above from left to right*: Bettina at her apartment window, wearing Chanel's romantic white organdie; Bettina on the Quai Voltaire in a plaid Chanel suit; Bettina at the Longchamp racetrack, in a Givenchy white wool coat and dark mink hat. *Below*: Bettina taking a lesson in yoga, here with her instructor, M. Ananda.

Although no one really knows the name Simone Bodin, Simone Bodin has been famous as just Bettina in an international world. She has been famous in the daydreams, among others, of the girls of the provinces of France, in the folklore of wrecked happiness. In the fifteen years that turned Simone Bodin into Bettina and Bettina into a kind of princess in exile, her story has been a curious one.

At Elbeuf, near Rouen, as a girl of nineteen in 1944, she dreamed of escape. It was at the time of the end of the German occupation, of the bombing raids over Normandy. Her mother was not rich; she had raised her two daughters by herself. The older one, Simone, promised herself to get away from Elbeuf, from penny-pinching, from all that greyness. . . .

When she arrived in Paris in 1945, her bag was full of fashion drawings. But it was as a mannequin that an unimportant *couturier* hired her. By the time she left him, a few months later, he had taught her to be herself: auburn-haired, simple, lovely. Soon afterward she married Gilbert Graziano, a young man who was still uncertain how to make a living. Poor, unknown, and in love, the Grazianos turned up on the Côte d'Azur, where they took a job running a bar. Here Simone's good looks first faced the wearisome tributes of the beauty contests and the insistent stares of the playboys. The young Grazianos quickly returned to Paris. Her husband first sold expensive fabrics. Then he went to work for the magazine, *Paris-Match*. As for Simone, Jacques Fath hired her, baptized her Bettina, and made her his star mannequin.

The pace picked up: Gilbert and Bettina gave each other "Paris lessons." Where to be seen, whom to see, by whom to be photographed. In six months, Bettina had learned it all. She cut her hair, invented—for France, but on her own terms—the profession of cover-girl, set a new *jeune-fille* style in a striped shirtwaist and a big white collar. Thanks to her, while the "new look" was in full cry, Fath held his own against Dior. She was twenty-three years old. In this period the Praline-Fabienne-Bettina trinity of mannequins ruled French fashion. Elbeuf was forgotten. Work, more work, travel, the almost miraculous postwar dollars: Simone-Bettina had kept her promises. And she had kept moving: mannequin, model, then a direct collaborator with the *couturier*, Hubert de Givenchy. . . .

* * *

In 1955 Bettina met Prince Aly Khan. And in 1960, one night in Suresnes, an automobile accident in which she was slightly injured caused his death. Between these two dates, there is room for a story both public and mysterious, happy and problematical, fiercely intimate but harried by predictions and prying. In other words, a love story. About which it is better to say nothing, as Bettina says nothing, in order not to say anything out of keeping. . . .

Because that night in 1960 seems to have broken a cruel and perfect trajectory, one almost prefers to speak of Bettina—her courage, her success, her love in another time, another place—in the past. But today? Who is she today? How does she live?

* * *

The Rue de Grenelle is one of the most aloof in Paris: noble façades, embassies, hidden gardens. At number 86, the house vacillates between style and stylishness: eighteenth century, frequently repainted, frequently scraped. "Mme. Bodin's" neighbours are a scientist, M. Leprince-Ringuet; a novelist, Maurice Druon; a well-known industrialist; an old Countess de Vogüé, and a banker. Here is the courtyard, with some dead leaves, two wistful trees, a refinished staircase, a muffled bell, a Negro maid, a blue-grey salon. And here is Bettina. . . .

As soon as she appears, I discover a reason for Bettina's existence: she is here to prove that Renoir was right. Right to paint young women with golden hair, green eyes, against a background of late-summer gardens. Right to make them calm Norman girls—like Bettina—with a certain alchemy of blondness, of soft curves and 1900, of opulence and gentle movements.

When a woman's life happens to be like a story, it is never an accident. I watch her move and smile, listen to her silences and her speech: the explanation for Bettina is *a spell*. A somewhat anachronistic, rather rustic spell. This "farmhouse" quality is almost funny in the light of her life. A woman (Continued on next page)

HENRY CLARKE

BETTINA IN PARIS: HER 18TH CENTURY APARTMENT WITH A COUNTRY GLOW

who received the Prince's guests in his houses in Paris, in Neuilly, in New York, in Cannes, in Geneva, in Pakistan, at his stud farms in Normandy and Ireland, his hunting lodges in Kenya—a woman whose story might take place against a background from the *Thousand and One Nights*—where has such a woman decided to live from now on?

"After Aly Khan's death, I felt my life was drifting away. I needed something to hold on to. I started work on two places, this apartment and a summer house in Sardinia."...

She says this firmly, naturally: the houses are a remedy. I recall that she was born in May, under the sign of Taurus, which, in addition to sensuality and gluttony, imposes a taste for construction.... Around her, everything is simple, almost countrified: the white-lacquered provincial armchairs, (Continued on next pages)

"The part of the house facing the courtyard is eighteenth century, the front is seventeenth century, and no two rooms are on the same level," said Bettina. "I first saw it in November—grey rain—with never-repainted walls, no kitchen, no bathroom. But the proportions of the rooms were true—the original ones. Redoing it, I wanted only real things, things of the period. We went everywhere—I and the aunt of Aly Khan who decorates apartments as a pastime. The alcove in my bedroom came from a Normandy butcher shop. The bricks lining the fireplaces are Louis XVIII. We found old mantelpieces, old doors—and then searched out old hinges."

Opposite: In Bettina's living room, the panelling, from a farm in Normandy, fitted effortlessly the eighteenth-century room. The walls, canvas, printed in outsize flowers and small houses, was bought on first glimpse at an antique dealer's. The ties on curtains of China silk, lined with checked fabric, were made by the man who makes passementerie buttons for Balenciaga. The rug is Tibetan; the dog, terra cotta . . . more pet than pottery.

This page, from the top: The kitchen, paved on counters and walls with tiles from the north of France; on the floor, tiles from Provence. The cupboards are painted red inside. The table is set, here, for two in blue and sun yellow.

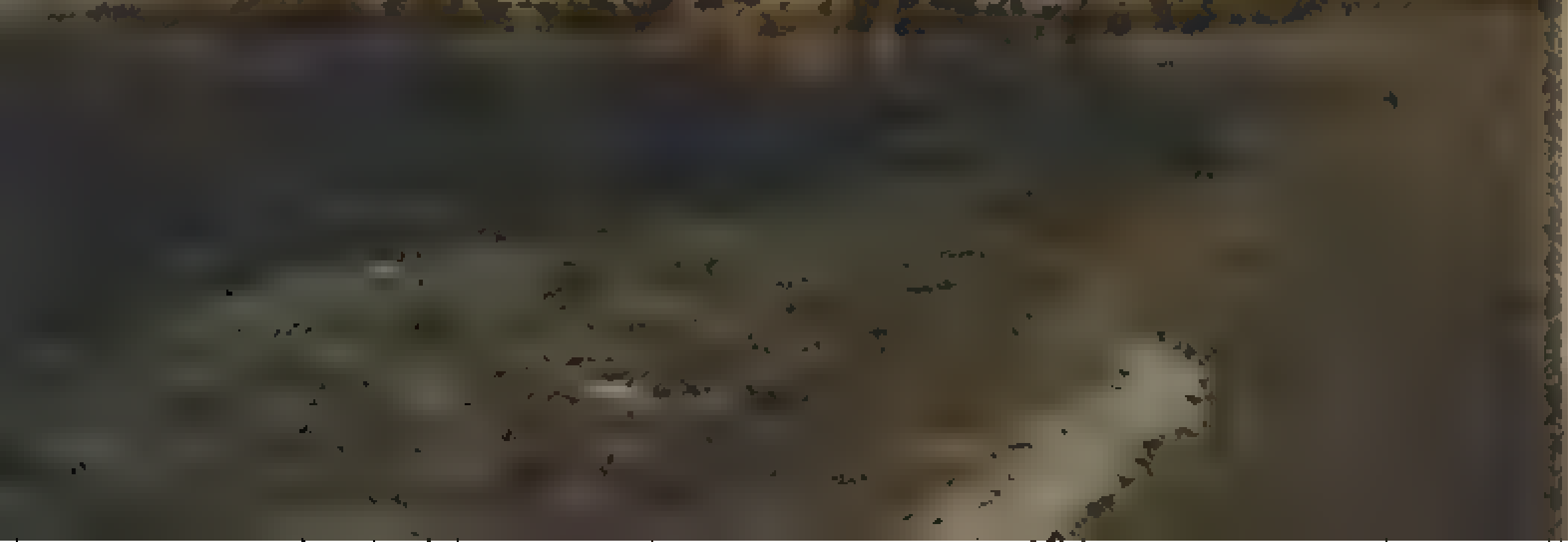
In the living room: Heavy yellow roses in a gold cup—a Bettina-ism, open, romantic.

In a living-room corner: An armchair in cowslip gold, a sofa in white silk, a table made from 18th-century Italian designs for a game of Lotto.

In the bathroom: Blue-and-white tiles from Venezuela, the design repeated in towels and curtains embroidered for Bettina by an Egyptian woman.

Below, left: Bettina, laughing in her kitchen, which sums Bettina's special alchemy: clinical tidiness, country cosiness, and joyous exuberance.

HENRY CLARKE



BETTINA IN SARDINIA: HER NEW HOUSE—WHITE, HERB-SCENTED

the unpainted Louis XV mantelpiece, the large-flowered wallpaper. Instead of Paris, it seems like one of those little Norman châteaux Simone must have glimpsed, as a child, between the trees.

"And Sardinia?"

The photographs show a low, clean-lined white house: the almost Arab tradition of the country reinterpreted with the most contemporary Italian references. And inside, looking a little homesick, furniture from the Île-de-France and England. . . .

"I was in Switzerland when I bought the place in Sardinia, without even seeing it. Then I went there and fell in love with the country. Michele Busuri Vici, a Roman architect, gave me advice. I've even learned Italian with a Sardinian accent. I really feel I belong to the place. The country people have been so friendly . . . they think I'm some kind of fairy or princess; they ask favours, tell stories, expect miracles." . . .

This very morning, Bettina received a large envelope covered with Sardinian stamps. It contained songs recorded on tapes, a snapshot of the singer (a big fellow with gleaming teeth, astride a motorcycle), and a letter applying for a job as secretary.

"You live quite alone in Sardinia?"

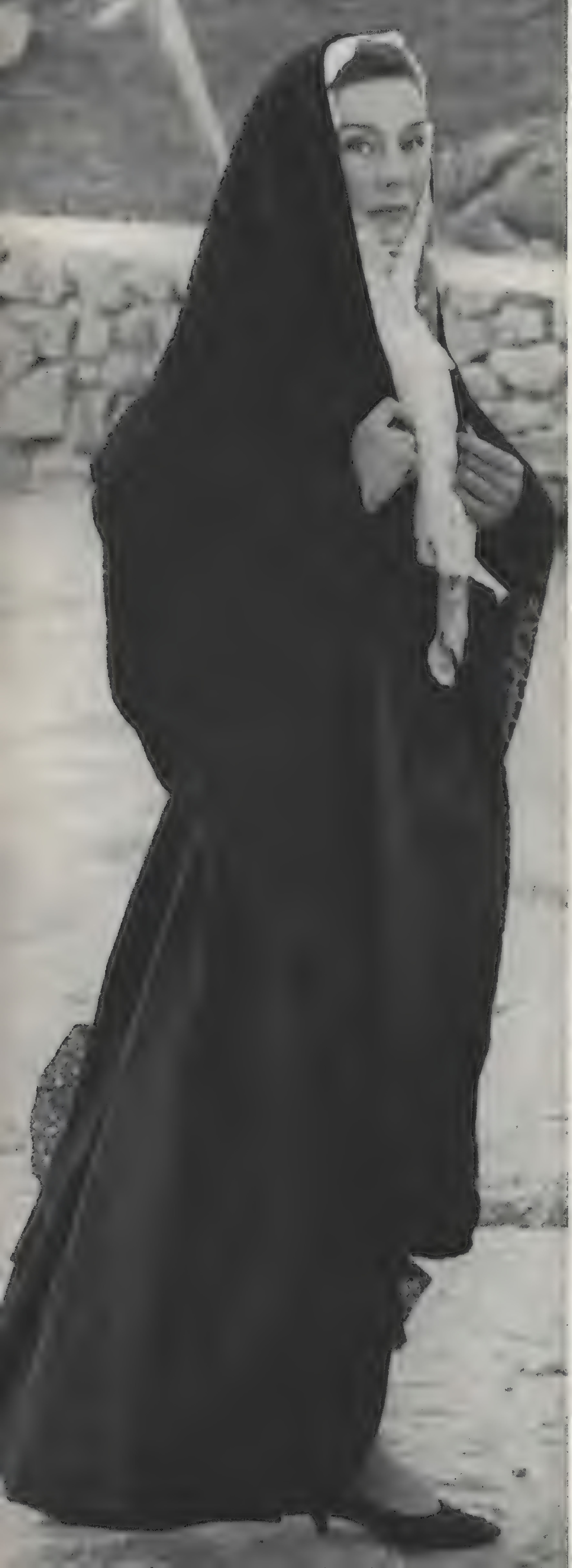
"Oh no. There aren't many roads, but there's the sea. . . . So my friends come by boat, at random. I'm all alone, and then sud- (Continued on page 161)

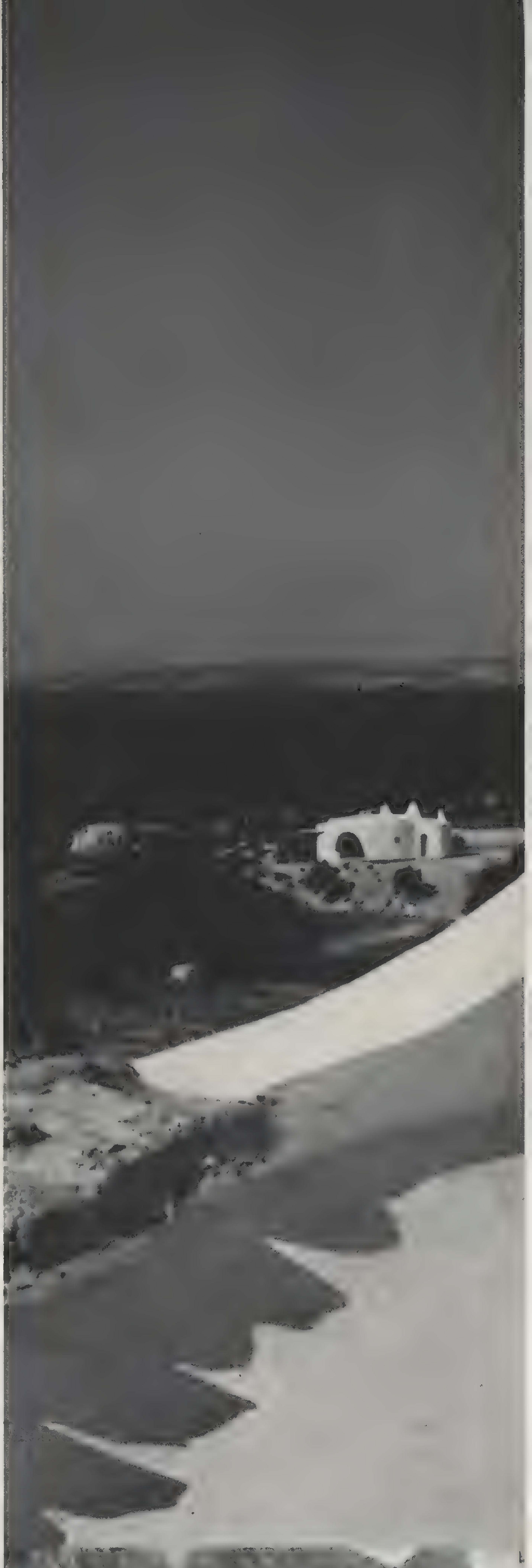
"I bought my land in Sardinia blind," said Bettina. "Then I went, and fell under the spell of this wild country—the scents of juniper, rosemary, basil; the courtly people; the colour of the sea. . . . On the trip I met the Italian architect Busiri Vici and told him of my land with its rocks like modern sculpture, its two beaches. He made plans for the house in eight days." *This page*: In Bettina's independent little beach house, a picnic is set in the curves of the thick white walls. On the floors, rosy terra-cotta tiles, made in Perugia, copied from tiles in a sixth-century castle; pillows covered in red and blue peasant scarfs. *Opposite page, from the top*: Bettina's main house—part peasant, part fantasy—built around a courtyard with jasmine and roses, overlooks a wild country, has a sweeping view. *In the dining room*: A heavy Louis XIII table, and bright Italian chairs stand under a chandelier made from an ox yoke. *In the library*: The floor is made of rounds of juniper wood which give off their famous scent. The table top, a polished slab of juniper, is five hundred years old. *At the beach house*: At breakfast, the morning rings with the sound of cicadas—"like someone washing paving stones with great strokes," said Bettina.

HENRY CLARKE

BETTINA IN SARDINIA:

CALM IN A WILD COUNTRY





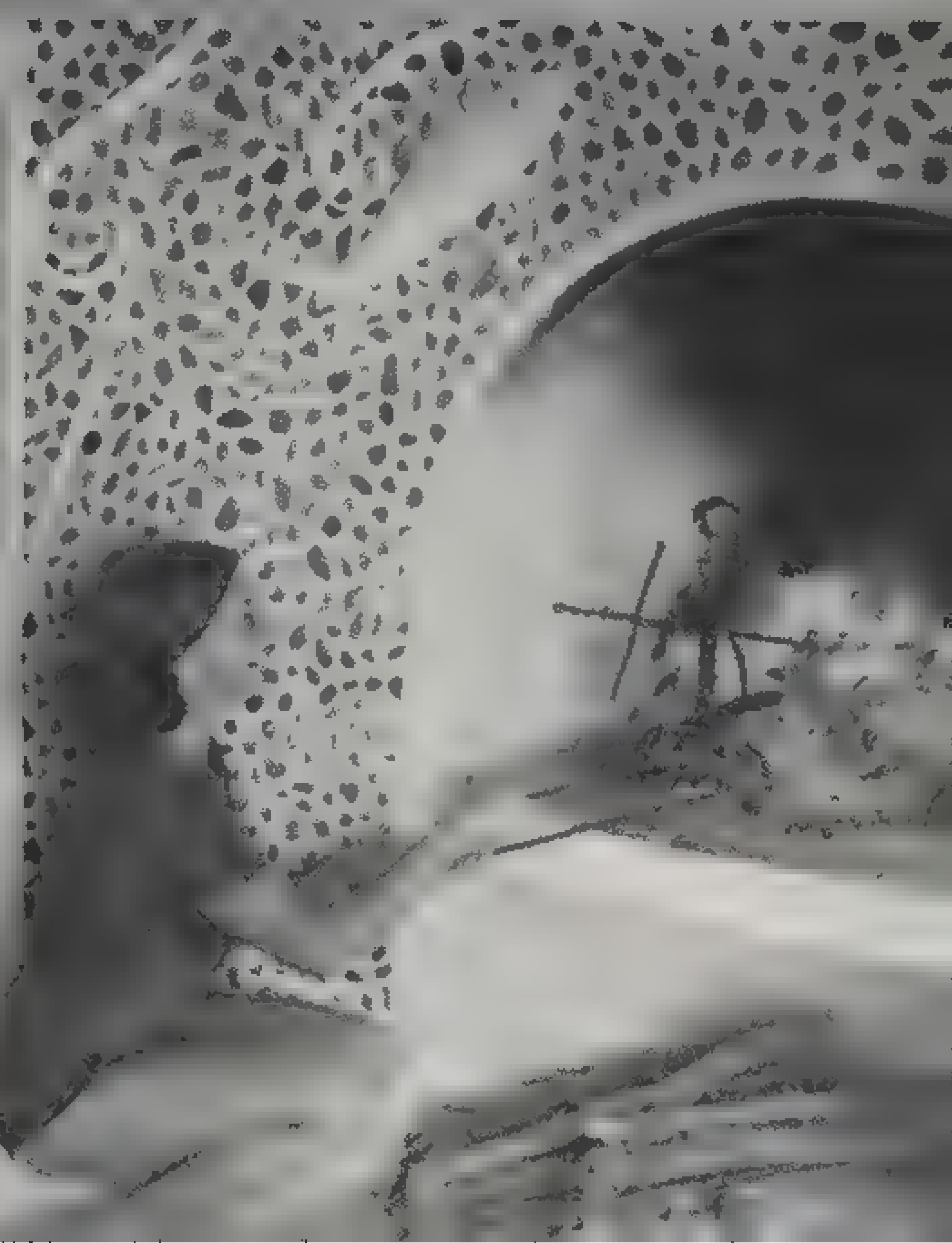
"The landscape of Sardinia reminds me of Brittany but with the colours of the Mediterranean," said Bettina, "and a scent of herbs more intoxicating than in Provence. I built the first vacation house here. Everything was a problem: water, electricity. I had to bring an Italian builder to make the walls. When my furniture was sent from my house in Chantilly, the villagers of Arzachena asked for the packing boxes and made garages from them—marvellously marked 'fragile,' 'top,' 'bottom,' or 'rush.' From the farms around me I get cheeses, oil, Sardinian wine, the flat bread baked in the shape of elaborate hearts or knots. And the beautiful fruit! All the good things of the country are here, for the taking."

Left: Bettina in a black costume of Sardinia.

Right: From the curiously sculptured roof top of this house designed for Bettina by Busiri Vici, she can see her small beach house and a sweeping stretch of the coast of Sardinia.

Below, from left to right: Bettina, a bandana around her head, visiting a friend in the village of San Pantaleo. Bettina marketing in the village of Arzachena. Bettina fishing in early morning. And—Bettina grilling her morning catch at the fireplace on the covered terrace of her beach house.

HENRY CLARKE



VOGUE'S OWN MENU
CAV

DINNER FOR SIX

CAVIAR IN ASPIC*
Hot Toast
Vodka

FILLET OF BEEF EN CROÛTE
Braised Endive

WATERCRESS SALAD

CHOCOLATE-HAZELNUT POTS OF CREAM*

WINE: NUITS-SAINT-GEORGES

Every winter, when the "Caronia" sets out on her round-the-world cruise, she carries in her hold a ton of fresh caviar. That's a lot of caviar.

A spy I had on the ship a year or two ago told me that for once in her life, she had had enough. "I came to prefer it at breakfast," she said, "to oatmeal." . . .

Most of us are not so lucky. A spoonful here, a spoonful there, a frantic scraping of the jar is about our speed. Caviar is a sometime thing.

With which leading sentences we bring you to the first recipe. It's an illusion—it gives you the idea you are eating plenty of caviar when actually you are not.

VOGUE'S OWN RECIPE

CAVIAR IN ASPIC

4 to 6 ounces caviar
3 hard-boiled eggs
1 can mild chicken broth
2 envelopes unsweetened gelatin
A bunch of watercress

Dissolve the gelatin in the chicken broth for a couple of minutes, then melt over heat. Scrape the caviar into a medium-sized ring mould. Spoon three or four tablespoons of the broth over the caviar and shake the mould until the caviar is level all around. Place in icebox. Separate the hard-boiled eggs, grate the whites and yellows *separately*. When the gelatin is set on the caviar, take the mould from the icebox, sprinkle the egg whites on top of the caviar, repeat the spooning and shaking processes with more broth, again return to icebox. When this layer has set, do the same thing with the egg yolks. Allow finally to set firmly in icebox for an hour. Now unmould carefully onto a round or square silver dish, decorate the centre of the ring with just the tops of the watercress. Serve with hot toast, lemon, and small glasses of vodka.

THE SNAPPER: Caviar and its traditional accompaniments in one neat slice.

VOGUE'S OWN RECIPE

CHOCOLATE-HAZELNUT POTS OF CREAM

6 ounces semi-sweet chocolate bits
2 ounces unsweetened chocolate
1/2 cup hazelnuts (shelled)
1 cup light cream
4 tablespoons milk
4 egg yolks
A dash of salt

You will need a blender for this. Into it dump the hazelnuts, run the motor until the nuts are reduced to a powder. Loosen this thoroughly with a rubber spatula or spoon. On top of it place the semi-sweet bits and the unsweetened chocolate (cut up). Heat the cream and the milk together (don't boil) then pour it into the blender. Now hold the top of the blender firmly in place with your hand and turn the motor to high. When the racket has stopped and the mixture sounds smooth, pour in the four egg yolks. Let run for another half minute, then pour into pots-of-cream dishes or champagne glasses. Chill in the icebox, but remove an hour before serving.

THE SNAPPER: Hazelnut flavour smoothed into chocolate.

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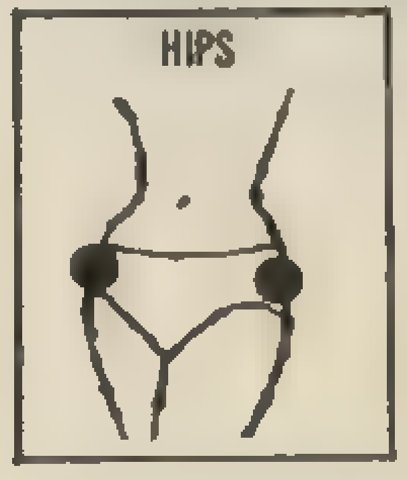

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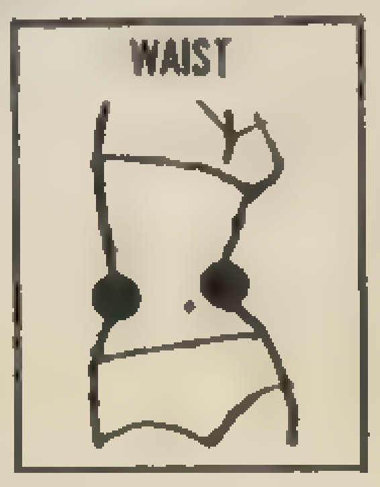
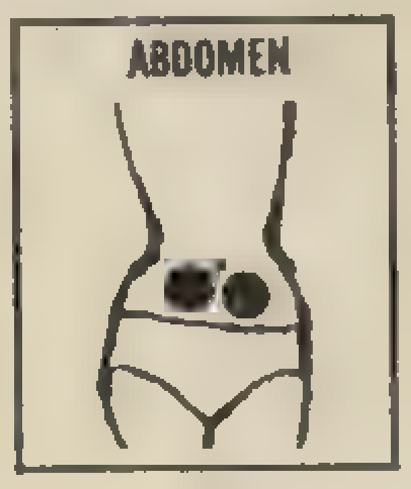
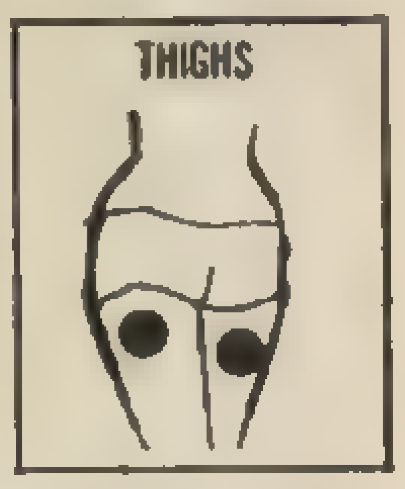


WAIST



ABDOMEN



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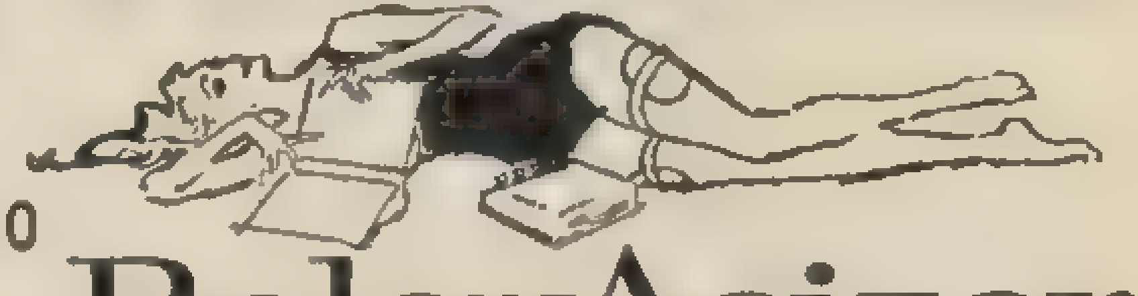

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JEAN COCTEAU TO THE YOUNG

(Continued from page 75)

The candle must have melted and the wax run down over his face. Yet not only did he paint, he did the plastering, too. Not only was he a medium, he was a manual labourer.

I, too, am a manual labourer. This is a manual labourer who is speaking to you.

Obviously, when I write I am not exactly a manual labourer since my head must work at the same time as my hand, and my hand is serving the mysterious character who inhabits me and whom I do not know. But often I rest by working with my hands.

That is why I paint walls. People often wonder why I have painted chapels. It is because I need big walls, and I do not find them anywhere else. People think I am wearing myself out, but this is not true.

It is my hands that are working, my hands that become intelligent—or, if you like, inspired. People do not understand a word like "inspiration" or "genius." People still think genius is a word that should not be used, and that only people like Goethe and Victor Hugo or Shakespeare have genius.

Perhaps genius is something quite else. It may be the way a woman steps from her car. Stendhal, whom of course you do know, once wrote, "She stepped from her carriage with genius."

Genius is the best of what an individual expresses and, to come back to poetry, poetry is perhaps the individual's most lofty expression.

Consequently, it is possible that, if you are still reading my books, if you are still reading my poems, these poems which seem very obscure and incomprehensible today have become readily understandable with time.

It is possible that you read me with ease, whereas today I seem to be speaking an unknown language.

Poetry: a form of superior mathematics.

What is an unknown language? An unknown language is a language that must be learned.

I do not know Chinese, but if I wished to speak Chinese, I would learn it. Many people suppose that one opens a book and one looks at it and that means that one has read it.

Well, no. One has not read it.

This mysterious language which is the language of poetry must be learned. And I believe there is a good chance that this language may get through to you, while many things that seem more important do not get through to us.

We live today in a period that is addicted to news.

People love what is happening here and quickly and now, but poetry, I repeat, is beyond time.

Poetry has nothing to do with what is happening.

Poetry is what is.

Poets have a great technique. Poetry is, as I have said to you, a kind of superior mathematics, a supreme language.

I hope that in the year 2000 genius is not a disease to be ashamed of

We are confronting something at the present moment that is extremely dangerous. It is collective genius.

It is many men together who are accomplishing extraordinary things, while the true man of genius, the poet in all his forms, is alone.

I hope with all my heart that in your day genius will not be a kind of shameful and contagious disease that must be cured at any price.

Individual genius and the individual must not be overwhelmed by a kind of vast collective and scientific genius.

For I must say to you that even if science is the product of a number of men working together to achieve a marvel like the electronic brain . . . yes, I must insist with you that in the beginning there was always one man, one man who discovered, who invented, who toiled, and who is now utterly forgotten.

For example, in some paper I read that two centuries ago the basic formula for an electronic brain had been worked out and that construction of such a machine had been started. Then silence. Why?

Here we stumble against something also very serious—a misunderstanding of religion.

Religion blocked these discoveries

Many extraordinary discoveries have been blocked by religion.

For example, the airplane such as we still conceive of it today—that is, with the tapering wing, which I consider a mistake—was actually flown for the first time, and for two hours, before the king and queen of Portugal. Then, in order that "it should not ascend to Heaven and there encounter God and His angels," religion blocked this discovery.

À propos of this invention, Cardinal Tisserant told me once that the plans are extant. They are in Rome, in the Vatican.

Needed: medicines to counteract medicines

I was speaking to you about how young people are caught between two stools, but actually everyone is caught between two stools.

At the present time, amazing medicines are being discovered, but it is still necessary to find medicines to counteract these medicines because these medicines are dangerous.

We have what is called penicillin. We have antibiotics.

Sometimes antibiotics and penicillin save the lives of people who formerly would not have been saved—bullfighters, for example—but other remedies must quickly be found for these remedies that are in some way or other poisonous.

You see the situation we are in.

Cold wars must disappear

War as it has been conceived of until now is out of date.

I am using the word in its largest sense. Military men understand what this means.

I do not know what is happening in the year 2000.

I think there is now a whole network of secret diplomacy that depends on secret agents and that has none of the dash of the Saint-Cyr cadet, none of the poilu's spirit as he girds himself to attack.

I hope with all my heart that war has disappeared, and not the least, these mysterious wars they call cold wars, which are perhaps more terrible and more dangerous for all that they are hidden.

Our Chief of State

Many people suppose that it is possible to cling to old political policies.

Other people look too far to the future and lose their sense of present reality.

Now, at this present moment, we have leading France a man who sees very far ahead into the future.

But he should have around him men who see the present.

It is very difficult to join these two extremes, and it is possible that our present policies seem absolutely incomprehensible to you, as they very nearly do to us too.

I am no longer there to take the rap

The French Academy is also a ghost.

I must speak to you about one more delicate matter. (I don't mind; I'm no longer there to take the rap.) It is obvious that all honours and awards and prizes are nothing but punishments. Yes, transcendental punishments—but very real.

Beau Brummel—perhaps that name is still known to you? He was a famous English dandy—answered a young man who congratulated him one day on having looked so elegant at the Derby: "I could not have been elegant if you remarked!"

This might be the answer of a poet or scholar to a young man who is questioning him.

For the sake of young people, I hope that tin medals have disappeared.

The exceptional man should make himself invisible.

I am a member of the French Academy, the Belgian Academy, the German Academy, the American Academy, the Uruguayan Academy, and, although I speak almost no English, I am doctor *honoris causa* of Oxford. Rewards indeed! A man who accepts these things had better duck, for they are forms of transcendental punishment. And if he is offered them, it is because he has let himself be seen. Yes, he has let perhaps no more than the tip of his ear be seen, but this should not be.

I am going to quote you something a musician said.

I do not know if you will have heard it before.

This was a very great musician who was thought of as a wit during his lifetime but who was not. To deflate the pompous this musician used to call his compositions by droll titles. His name was Erik Satie.

À propos of Maurice Ravel, who had declined the *Légion d'honneur*, Satie said, "The point is not to decline the *Légion d'honneur*. It is more important not to have deserved it."

Satie also said, "He declines the *Légion d'honneur* but his work accepts."

Personally, I hope that all the twaddle, all the tin medals pinned to swallow-tailed coats, all the ribandry of art will have disappeared by the year 2000 and that you are grave and attentive young people.

What I want to be to you

Obviously, I should like the image of me that you take with you to be the image of that Other, of those numerous other Others I have been.

Of this mysterious Other who inhabits me.

I should not wish you to remember me, or rather this "I" who is speaking to you, but the I who dwells in the shadows, in my shadows, and that has been expressed with great lack of control, for I say to you again, control is very dangerous. Errors are the true expression of the individual.

Allow me to say, in conclusion, that if Picasso puts an eye where it should not be, one sees that eye better than one would see it were it where it should be.

Example: if one does not see an armchair in a living room, that is because it is in its normal place. It becomes an armchair once more if it is put out in the street.

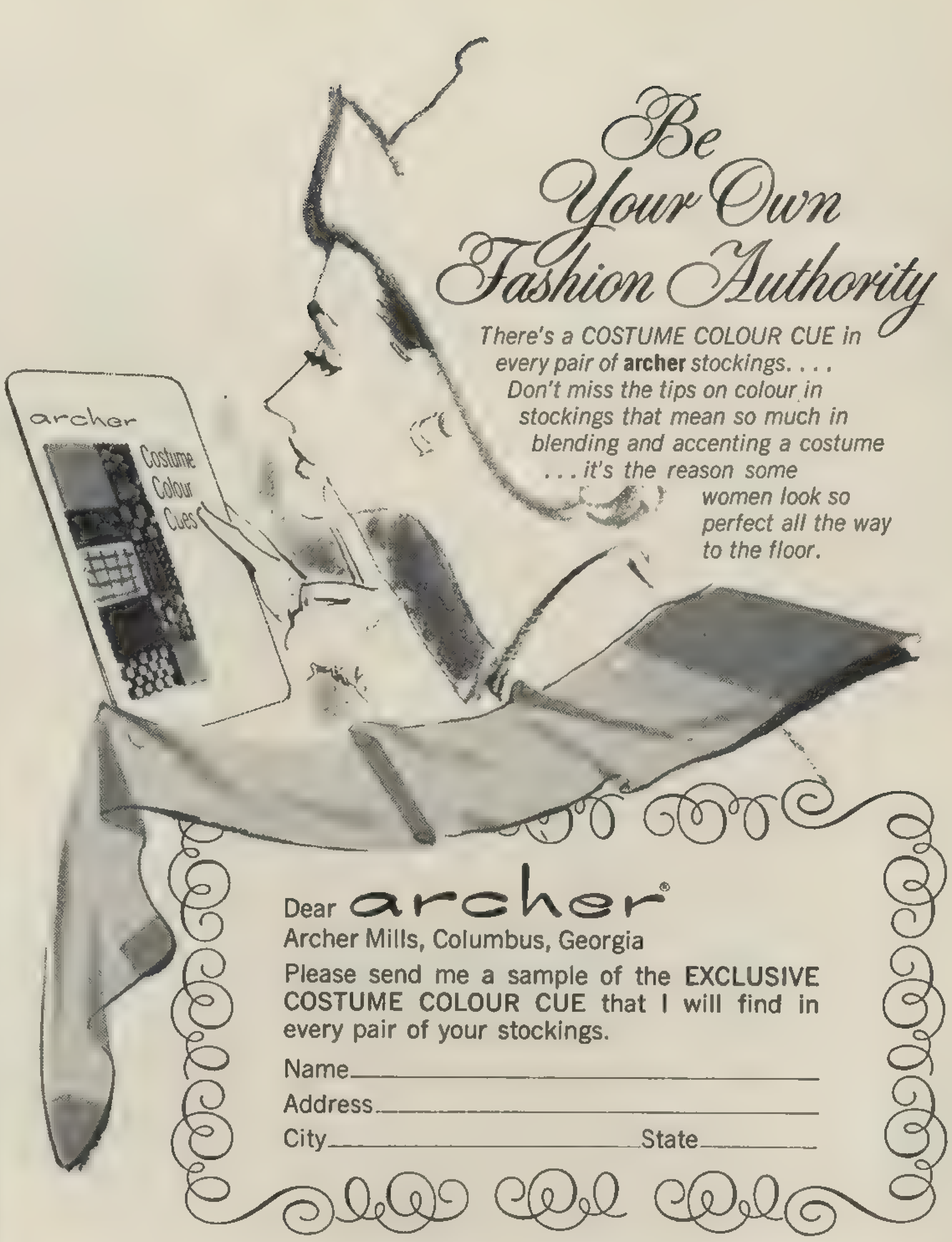
There is, then, great surprise in art. This is why I have talked to you about art instead of talking to you about science. For I consider that science is, in a way, a sequence of conflicting errors and that great philosophers live on only because they are writers of genius.

It is evident that nothing Descartes says stands up, yet Descartes remains Descartes because he is a great writer.

This much is true: my work resembles me more than the image you see before you at this moment, on a screen or in a photo.

And if my work is valid, I should like there to be written on my gravestone: "I am beginning."

TRANSLATED BY
ADRIENNE FOULKE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BETTINA'S NILE DIARY

(Continued from page 137)

stroll—a leisurely walk, that is, along the Nile. But today the Begum has organized an excursion by camel for us.

The camels chosen for Tahéra, Denise, and me are fetched by two little boys on foot and an old man on a minute donkey. Denise says the two of us—the old man and I—make a picture that should be called "Don Quixote and Sancho Panza." Maybe, but this Don Quixote cuts a sorry figure. The sway of a camel turns out to be fairly disquieting, and I clutch my saddle. Off we go into the desert. The sun drums down on our heads. Little by little I get used to my camel's gait and finish the ride quite comfortably.

In the afternoon, Denise and I decide to go over to Elephantine Island. We can see it from the house, for it lies out in the river, just opposite, and we are curious to see its mud-brick houses. In the days of the Pharaohs, this tiny island was called the island of elephants. It was the capital city of a principality, now it holds three small villages.

The Begum comes with us. Women, veiled in black and surrounded by children, smile at us as we pass. Their lips are tattooed blue. . . . Presently, one of them recognizes the Begum. It's like a string of firecrackers. From every house and little street the black-robed women come running with their children at their heels: "Beejum! Beejum!" They crowd around her, gaze at her admiringly, shake her hand.

At last, a man comes up and with that marvellous Muslim simplicity invites us to his house for a cup of coffee. He leads us through a windowless room, lighted by an oil lamp, and out onto his terrace, where he offers us raffia chairs and then stands, quiet and dignified, waiting to be invited to sit down. His coffee, served on a small table covered with a paper cloth, is delicious.

As we leave, a man hurries in, all out of breath. It is Abdu, the guardian of the Aga Khan's tomb. The Begum asks him to introduce us to his wife, and he takes us to his house. In the half light we make out two beds and clothing hung on the walls from the ceiling. His wife is very young, with a gentle smile. I admire her pretty gold filigree jewellery.

It will be a long time before progress reaches all these little places. And yet, very near this village of adobe houses without lights or a chair—sometimes without a bed—hotels are going up complete with swimming pools and nightclubs. That, too, is Egypt.

KOM OMBO

Today a picnic at the temple of Kom Ombo.

Presently, we glimpse the temple of Kom Ombo rising above the river in all its golden glory, framed by a blue sky. The guard points out the wall paintings, the mummies, and the cartouche of Cleopatra.

Everything's so exciting that we forget all about scorpions and run about in the sand wearing only sandals on bare feet.

THE KYMA

The Begum, who knows about our travel plans, advises us to lay in enough food to last several days. Today we're going to shop in the Kyma Co-op, the supermarket of the new city built by the Russians at the Aswân Dam: some tinned food, water bottles, a can of insecticide, several Thermos bottles, a can opener, all of which will fit in a big basket we bought at the Sudanese bazaar.

The market is strange, Russian merchandise sitting side by side with Egyptian goods. The name above the door is written in both Russian and Arabic. Half the customers are Egyptians (dam workers and their families) and half Russian (the engineers and their families). Golden-brown babies like freshly peeled horse chestnuts, and babies as blond as wheat fields. An enchanting mixture.

NUR-EL-SALAAM

After lunch, while the Begum chats with her guests, Denise and I disappear. Frieda, the Begum's companion, smuggles in a little chest with clothing and jewellery from Abdu's wife, which we had admired the other day. Abdu himself arrives to help us with our disguises. Much black, some rose, a little gold. . . . He explains how to put on this, drape that, and how to arrange the veil around the face. Then the kohl make-up: Denise and I are transformed.

It is two Arab women who go out and sit down on the terrace to wait. The Begum appears and, nonplussed to find two strangers, comes over to see who they may be. But she recognizes us! Our feet show under our costumes and they are too, too, lamentably pale.

The next day: sun absent, air crisp. . . . Denise and I settle down on the warmest terrace to plan a definite itinerary for our "expedition."

The Begum leans over to study our precious map and finally advises us to trace our own enlargement of the entire area we want to cover in our trip up the Nile. The Begum shows me how to square, to pinpoint our destinations, to enlarge the route lines.

After dinner, Tahéra dances for the Begum. She is wearing a marvellous costume of blue, pale-red, and gold silk, delicate eye make-up, and tinkling bracelets on her ankles. The music is taped. Tahéra scarcely moves her head or her ravishing flower-like arms and hands. I feel as if a Persian miniature has suddenly come to life.

The next day the whole household is in a ferment of excitement: tonight may be Ramadan. It will be announced by a cannon's firing the moment the first Muslim, whether in Egypt or elsewhere, glimpses the first quarter of the new moon. Then a period of fasting will begin, lasting one month, from dawn until sunset. Muslims will take food only at night. Everywhere work will slow down. It is hard to work without drinking or eating or smoking.

At eight-thirty, while we are at dinner, the cannon booms—it is Ramadan. Everyone rushes outdoors to see the moon. But there's no moon to be seen. Aswân, it seems, is too low.

EDFU

Yesterday Denise and I took a walk into the desert, going as far as an ancient tomb, now in ruins, on the crest of a hill. A long walk, and a magnificent view. . . . Suddenly we heard the cannon shot announcing six o'clock, immediately followed by a great hullabaloo and honking horns in the city—people noisily expressing their joy at being able to eat again.

Today is frankly cold. Compared to the weather we've had, this is the North Pole. The sky is low and grey, and the sun has deserted us. We have decided, just the same, to visit the famous temple in Edfu, north of Aswân. We—Denise and I—go by taxi, in the best tourist style. On the way, a little boy hitches a ride, probably just for the fun of it, and sits up with the driver. All along the road, we pass herds of camels and little donkeys carrying sugar cane or heavy bales of a kind of sharp green grain or men whose long, skinny legs stick out below their galabias.

A two-and-a-half-hour drive over a very new road slicing through the desert, and we come to a big town in the process of construction. Low, square houses, rising on either side of the narrow streets, are earmarked for the five thousand people who will have to be evacuated south of Aswân before the dam's sluices are closed.

Our taxi crosses the old city of Edfu—peddlers, children—and deposits us by the river's edge where we will take a boat to the other bank. Immediately assailed by a horde of people. They want to help, to carry the picnic basket, which our little boy is clutching to his heart, and everybody is screaming "Baksheesh! Baksheesh!"

Once aboard, a prolonged haggle over the fee for ferrying us across and cab fare to the temple. We arrive just at lunch time. . . . The temple is immense. Not a single other visitor. A solitary old man tries, with the help of three wretched candle stubs, to show us the sculptures in the darkest corners, mumbling the name of each god in turn, and then takes us up to the roof where we can admire the splendid vista of the Nile Valley and the mud-brick houses scattered along the riverbanks.

* * *

A few days later Walter Chiari, the famous Italian music-hall star, came to call with a friend; they were such delightful people that the Begum kept them for dinner. We danced the Twist, which rather intimidated Tahéra. Then she changed clothes and performed her ravishing Hindu dance. Walter Chiari and M. Labrousse (the Begum's father) sang a bevy of songs, vintage 1900. . . .

Today is our last day at Nur-el-Salaam. We must leave the Begum and this marvellous house, pack our bags, buy our tickets, and set out on our fabulous voyage into the unknown. It's wonderfully tempting and at the same time a little sad. We have sorted out things we won't need and will leave them here. All the same, we still have seven suitcases, handbags, and gufas (round reed baskets).

Our last meal is quite subdued. We've had such a happy, carefree time here. . . . The "Memphis" on which we are sailing leaves at six this evening. The Begum comes to the boat with us: "How I should love to be leaving with you!" she says softly. Suddenly we are alone, Denise and I, feeling awfully blue. But after a while we cheer up and begin to smile. Adventure, here we come!

ABOARD SHIP

All night long we have sailed over submerged temples—Philae, Debod, Qertassi. At dawn, the twenty-seven passengers on the "Memphis" transfer to a lighter; it takes us to the very foot of the temple walls of Es-Sebua, which stand in water. Nearby, a few adobe houses, a few tents. . . . Workmen are dismantling the temple, stone by stone. A delicate sunrise tinges the whole scene—including several tiny white donkeys—with a pale rose.

Water had already seeped into this charming little temple, which was dedicated to Amon in the second millenium before Christ. For the short hour we are allowed here, we admire the reliefs that still preserve traces of colour and are jumbled together with figures of saints—a St. Peter, in particular, is clearly recognizable—painted by the Copts when they converted the ancient Egyptian temples for the use of their Christian cult. Both of us much moved. . . .

We spend the rest of the day up by the bow, the better to admire the Nile and its banks, which are slowly narrowing as we travel into Nubia, the sun-scorched Arab villages (the houses are decorated all over with geometric designs), the half-submerged palm trees, the wild ducks, the swans. . . .

In the evening, we come to more temples scheduled to be dismantled and rebuilt elsewhere. Where? How? None of this has been decided yet.

ABU SIMBEL

I'm so eager to see the temples that this morning I'm awake by six-fifteen, even before the steward comes to knock on my door. It is still dark, so I catch the sunrise. To the east, a blue glow dissolves the night above the desert mountains. The sky lightens to turquoise. The clouds are tinged with orange. Then the mountains take on colour—black, puce, mauve, ochre.

On the temples (they are lighter because of the sandstone) the great sculptures come to life. Shadows are heightened. Like the sky, the Nile turns to gold. The temple, facing east, is soon entirely "lighted" by the sun. Its rays penetrate the interior, touching the colonnade on the right and, at the far end, the statue of Rameses II. . . .

The directors of the work here at Abu Simbel are waiting for us. Two men, an Egyptian archaeologist, very dark-skinned, and a Swedish engineer, blond with blue eyes. The Swede promptly suggests that he take us to the site where he is currently working—a very small temple a little above Abu Sim-

(Continued on page 163)

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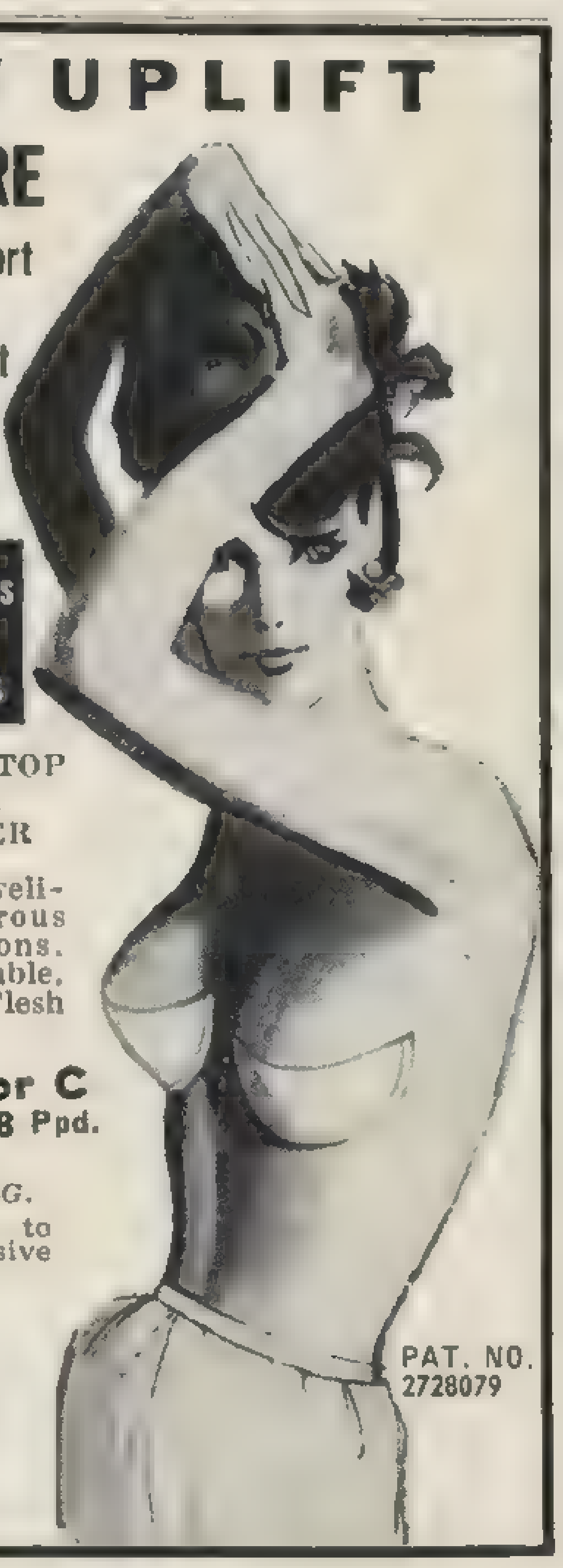

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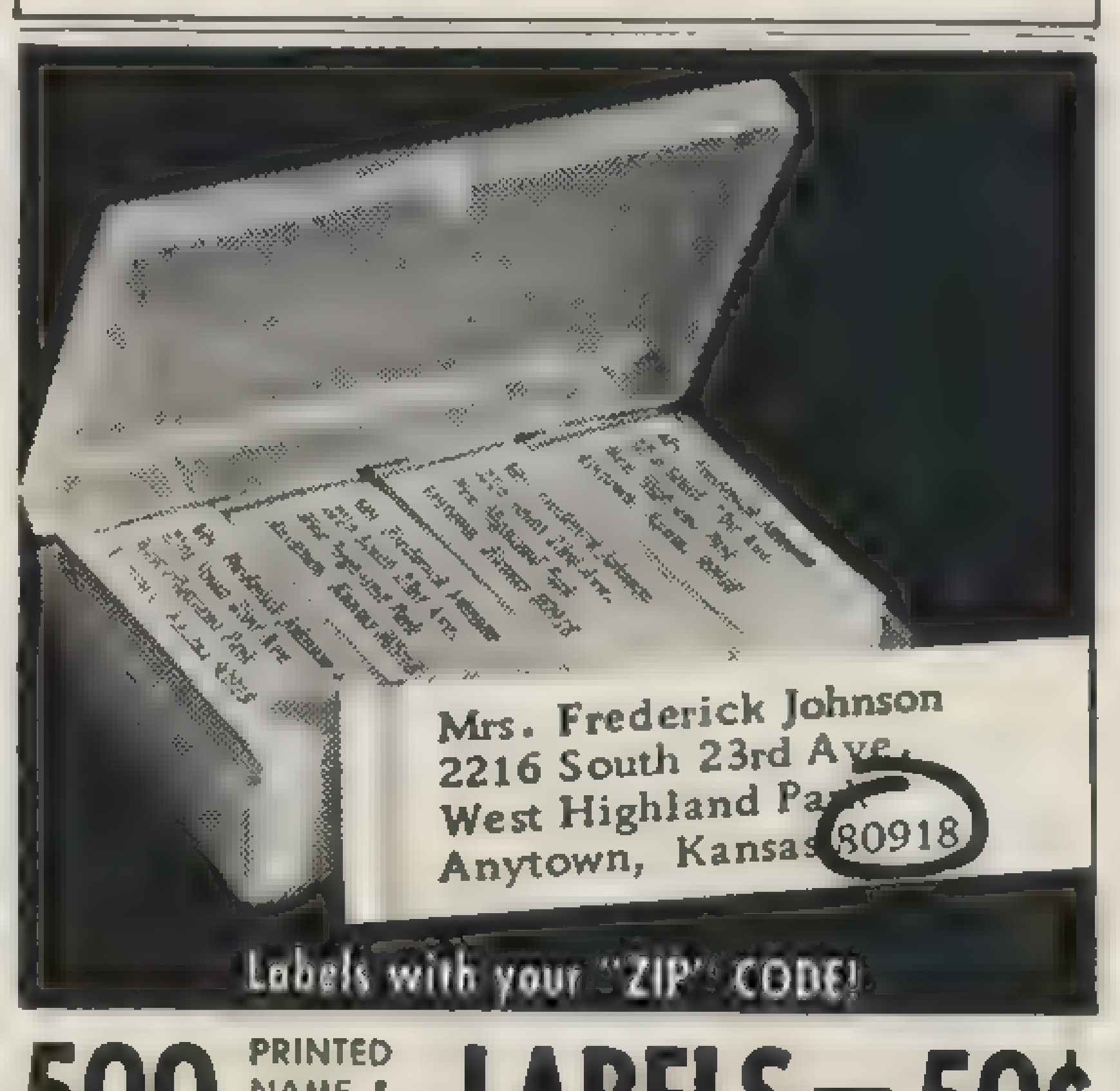

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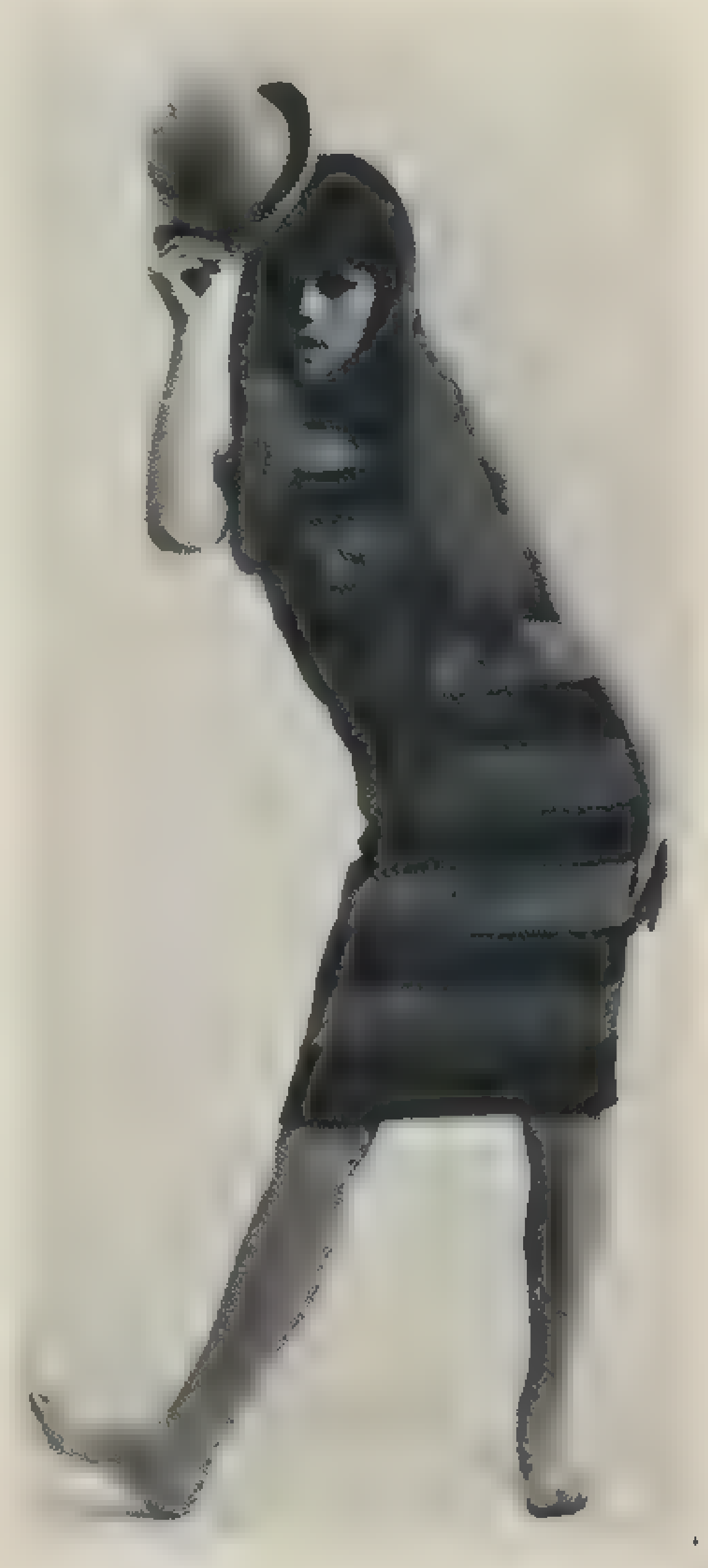

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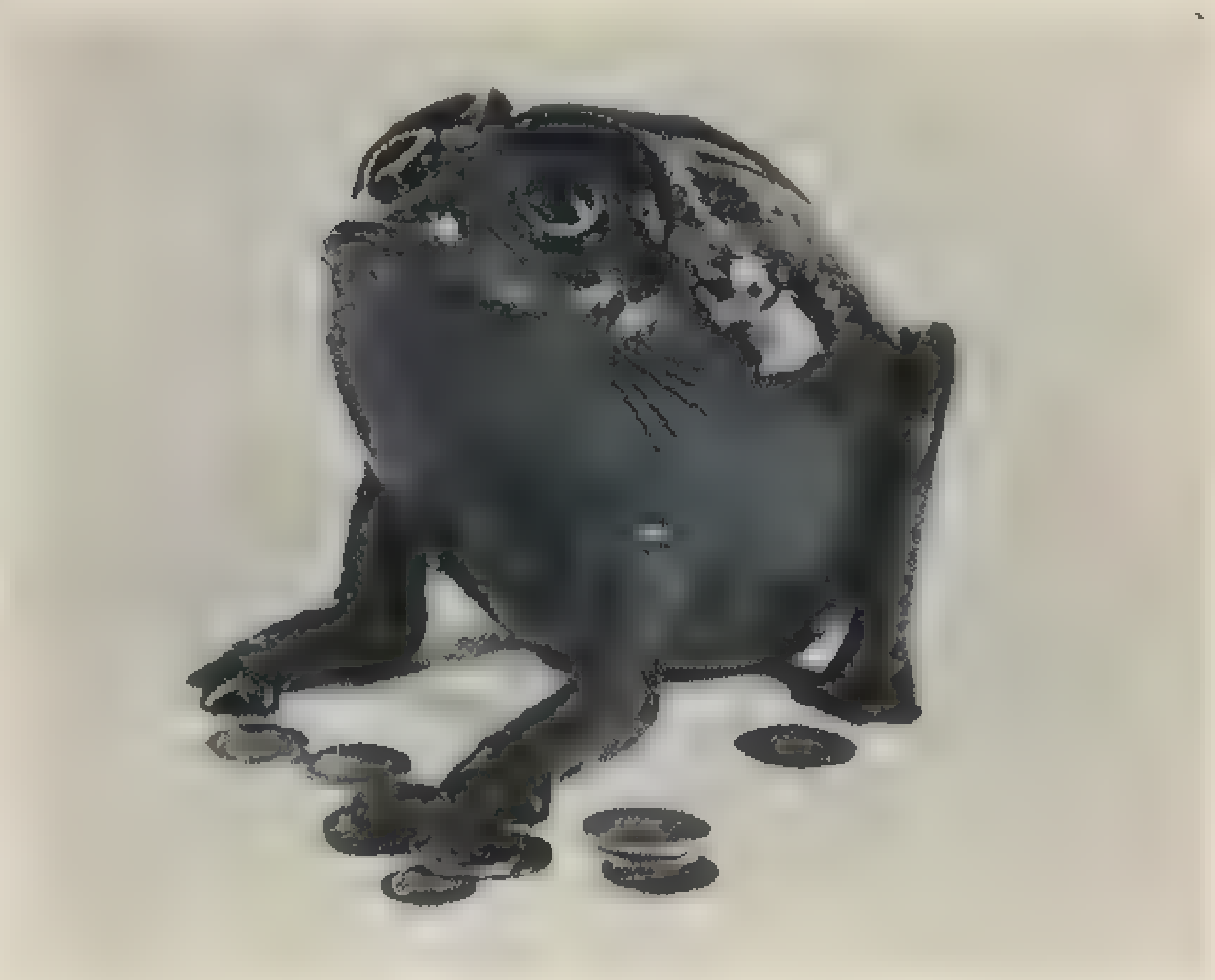

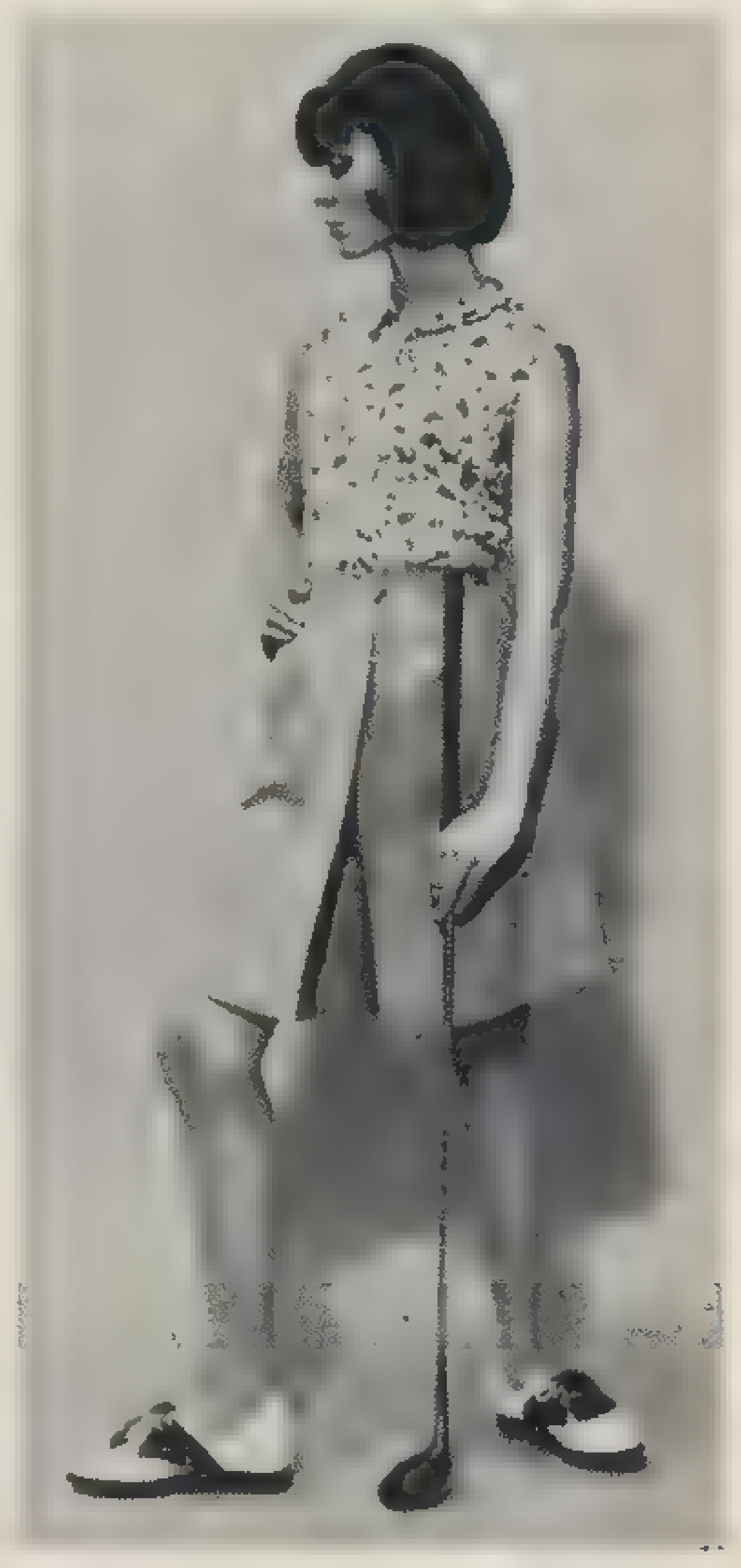

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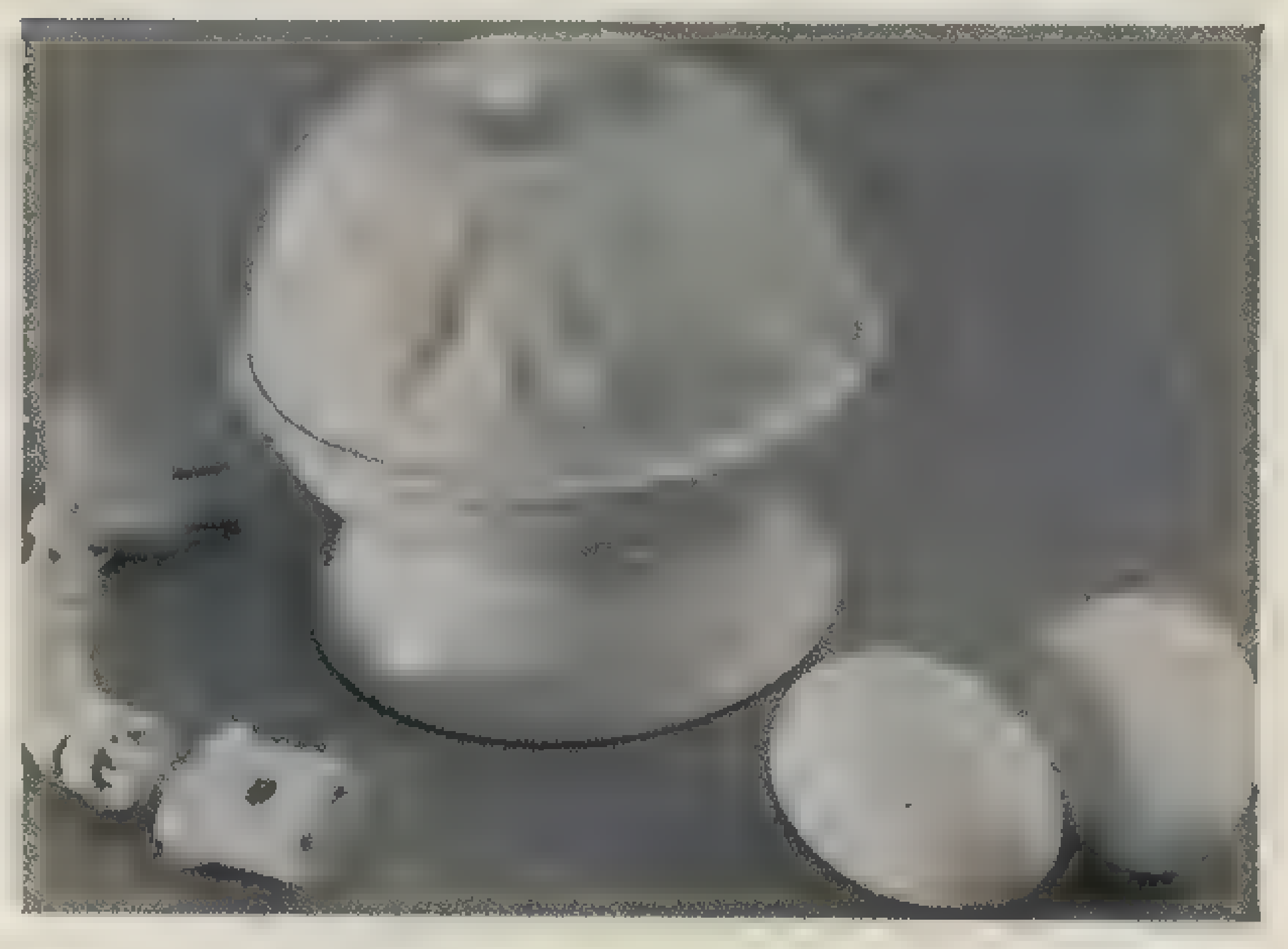

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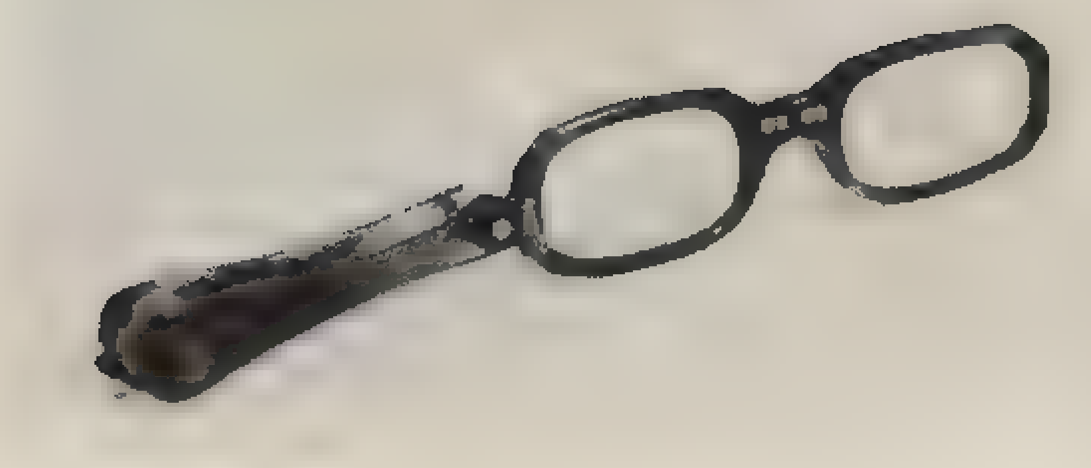

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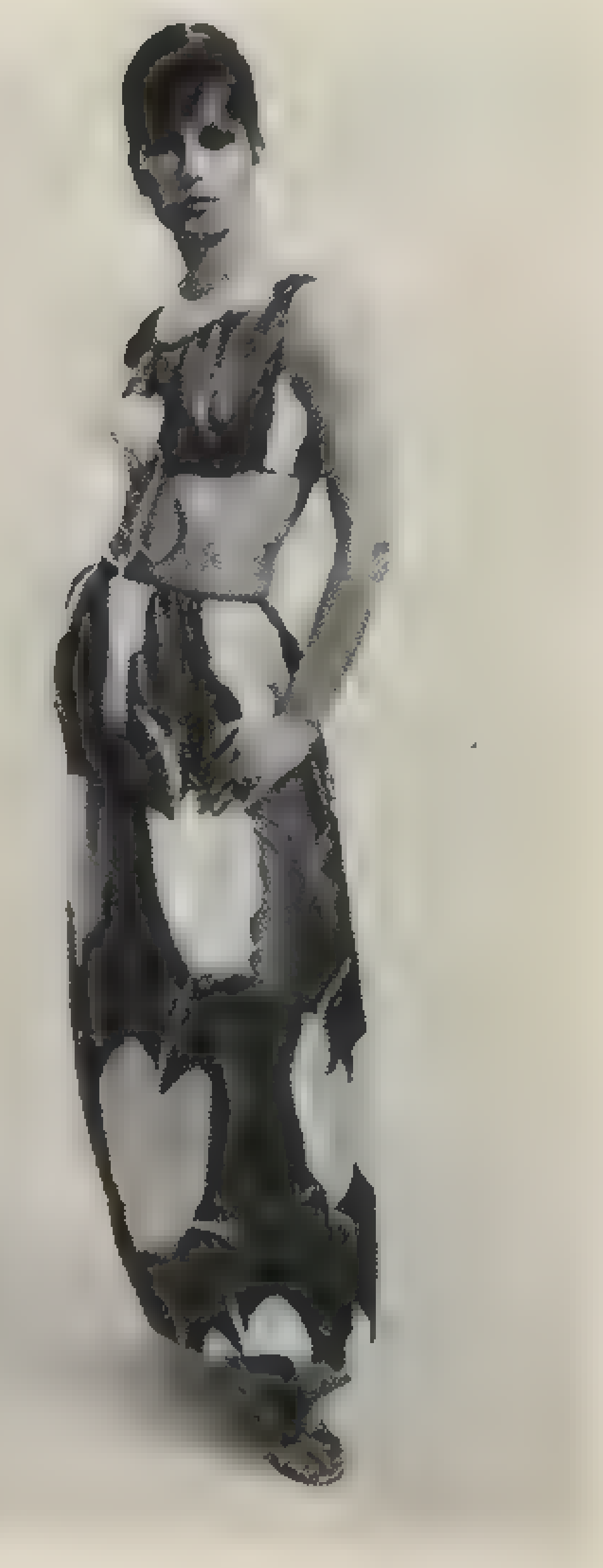

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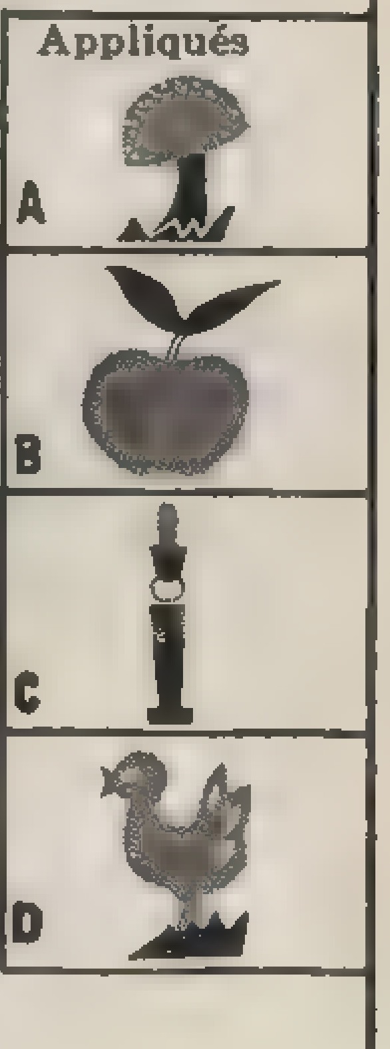

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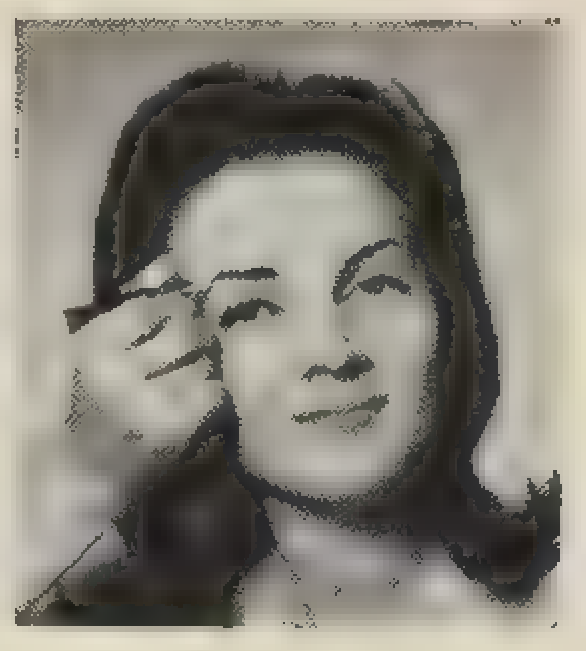

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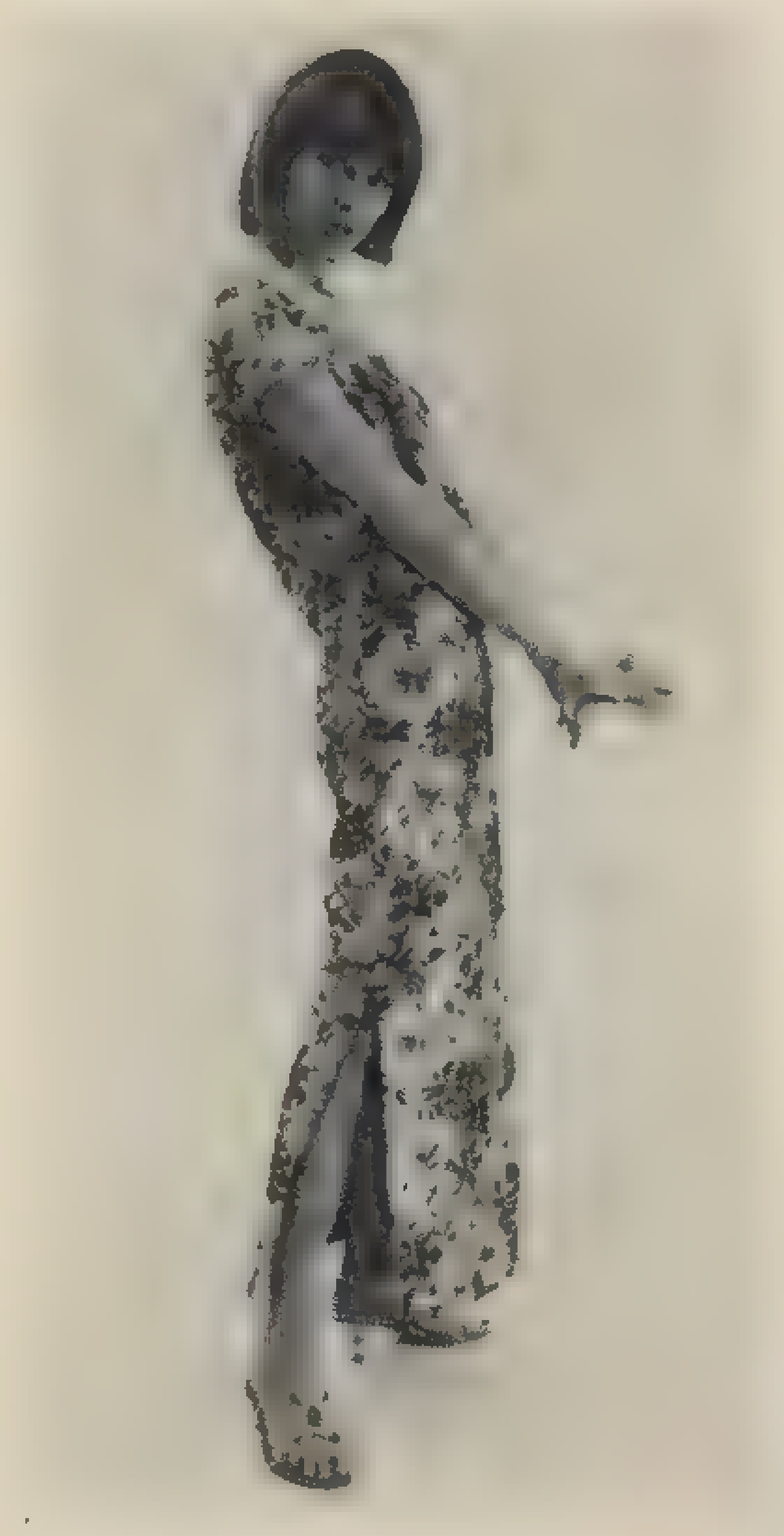
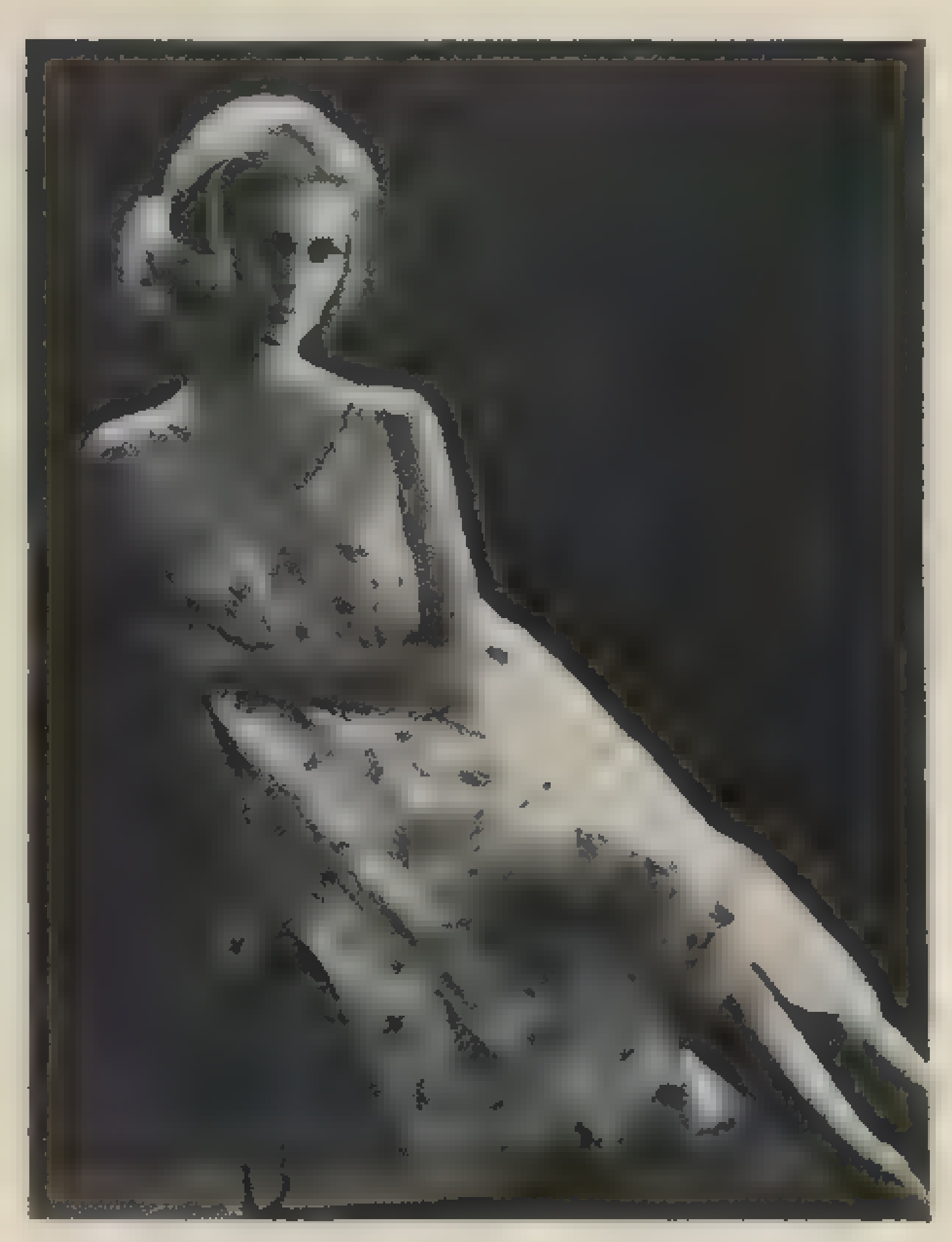
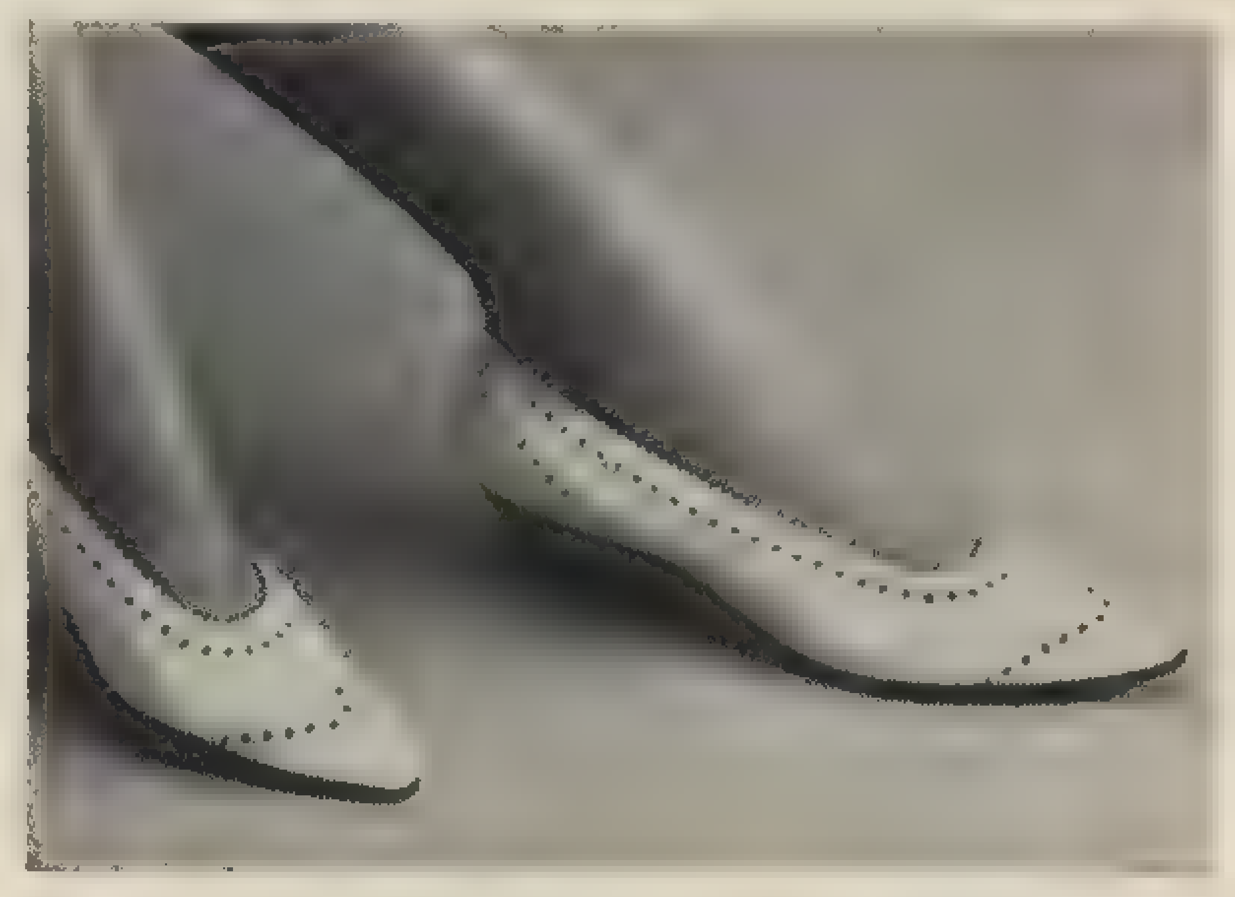


Leaves to pack in a suitcase headed South—white-and-green hibiscus print on a long polished cotton shift, slashed and frogged at the knee. Sizes 8-18; $16.95 ppd. Watumull's, P. O. Box 3283, Honolulu, Hawaii.



Short and swirly nightdress of white Dacron and cotton, flowered in pink, green, and blue. Sheer embroidered nylon at top, nylon tricot hem. S, M, L; $15 ppd. Emma Maloof, 697 Madison Ave., N. Y. 21.



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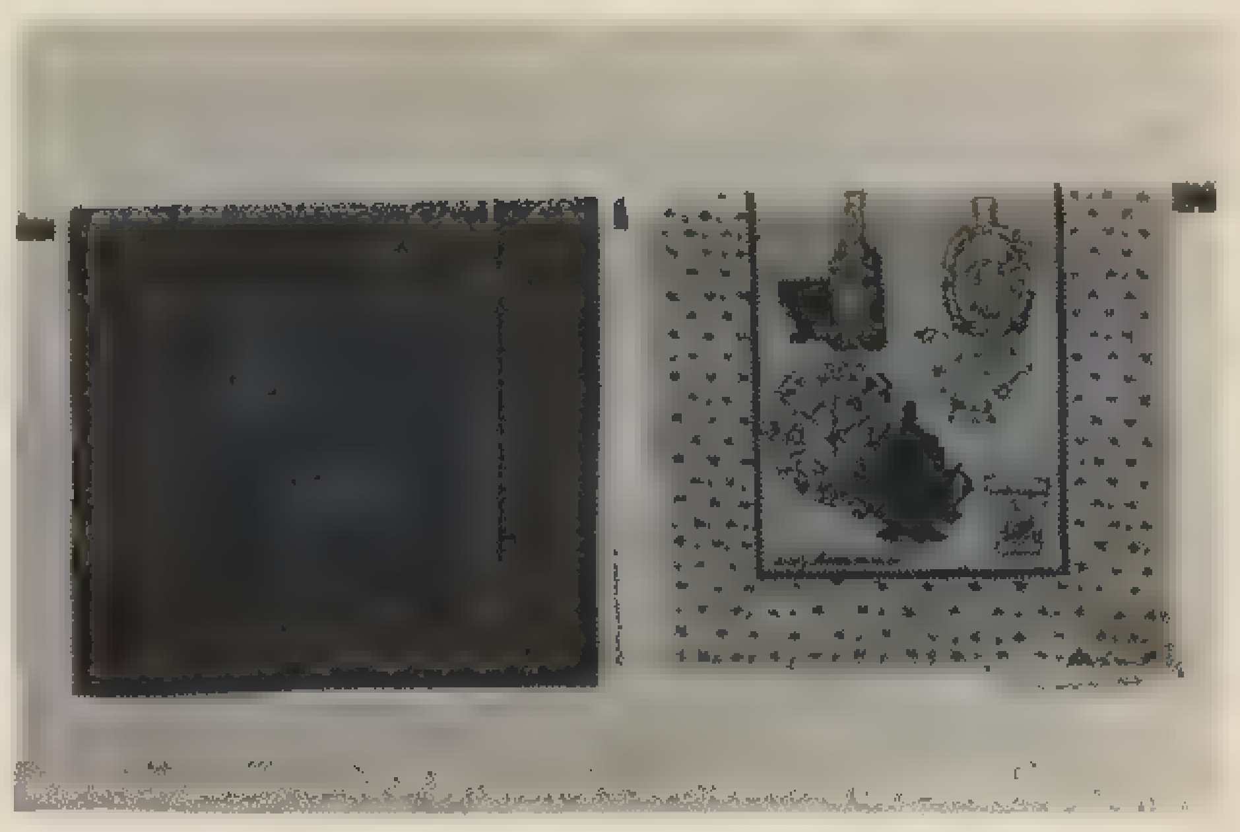

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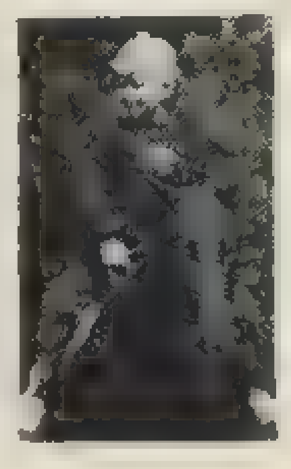

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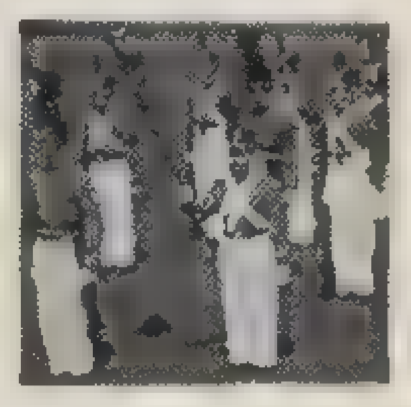

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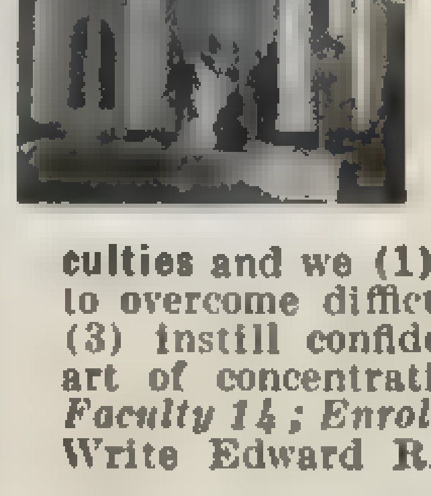

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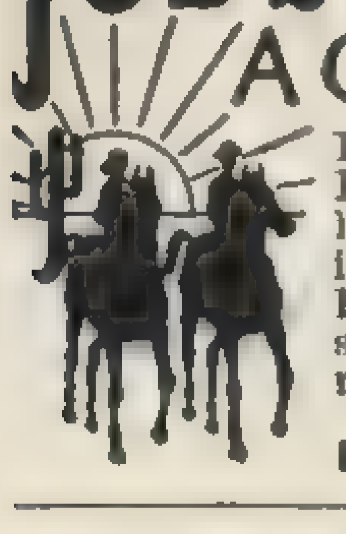

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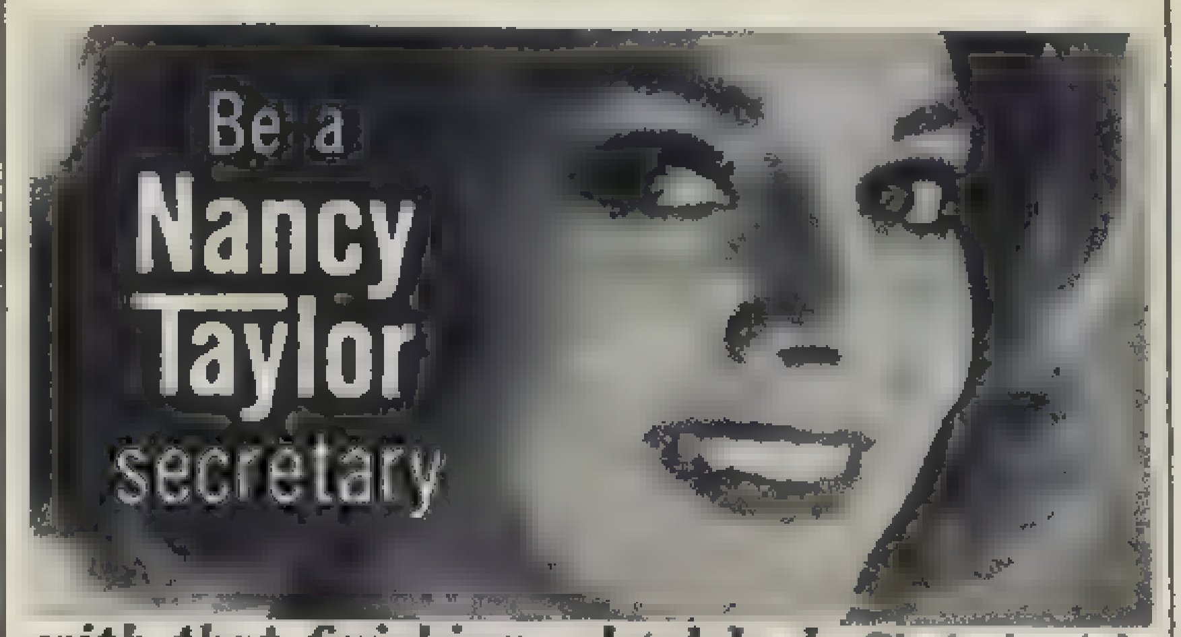

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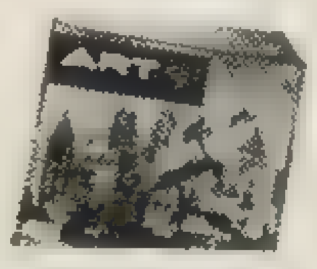

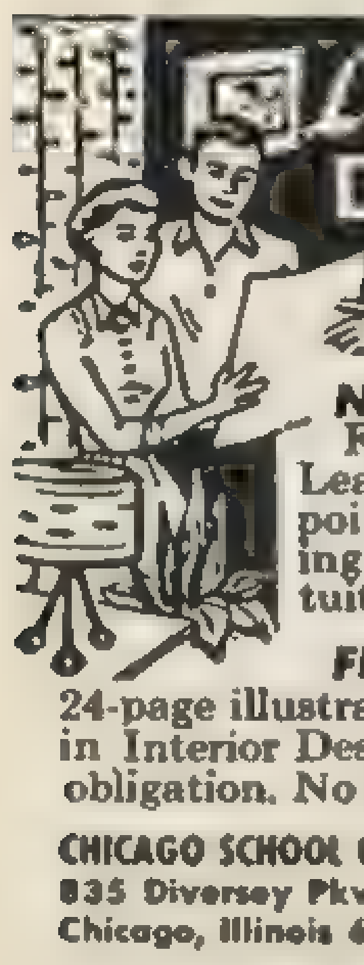

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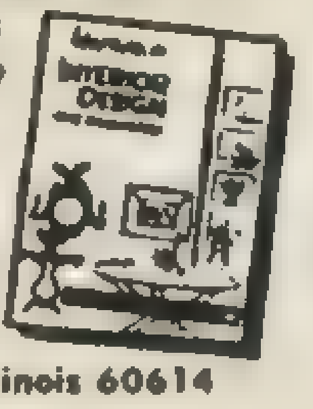

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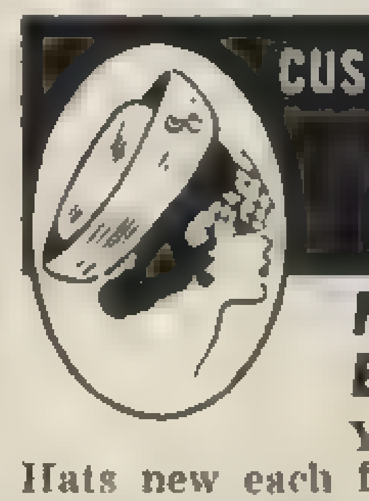

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(Advertisement)

BETTINA

Continued from page 143

denly we're twenty! I'm used to it, luckily."...

"Green Lodge," her Chantilly house which the Prince left to Bettina, she sold back to Karim:

"It was a house for raising children or horses! Besides, I needed new walls, horizons without memories. And now I have them and I feel at peace. I know my life is going to change. I feel it and I know it. Everything's ready for it. Whatever happens, I'm prepared for it. I feel I still have so much of my life ahead of me."

I venture a question about work, but Bettina shakes her head:

"No, it's not so important any more. I sold my name for a line of sweaters, that's all. I'm sure it won't be business involvements that lie ahead of me. They wouldn't satisfy me at all now. My book of memoirs is coming out soon, but that's not the essential thing either."...

The essential thing, then, has to be guessed at through Bettina's day to day life: her friendships, her preference for getting away from Paris, the long African trip she's just made with Denise Prouvost. But she quickly dodges questions. Books? "I'm so lazy."... Paintings? "I'd like to collect the Impressionists, but...." And from answer to answer, the "buts," the conditionals, the smiles mask a Bettina who is a great expert at silence.

I catch a few names of friends in the course of conversation. A painter, Poliakoff; a poet, Prévert; a novelist, Druon; a surgeon, Jacques Lebau (who saved Françoise Sagan after her accident)—but no more than that. Yet from something serene and relaxed about the figure on the green couch, it appears that Bettina is telling the truth when she talks about solitude, about starting over.

"You know, the big changes in my life, the real departures—I never owed them to work or to chance, and so forth. I always owed them to other people."...

"But that's just the kind of subjection women of today are trying to get away from, isn't it? They want professions, independence... they want...."

Bettina looks at me and laughs:

"Do you *really* think a woman is crazy enough to hesitate, if she has a choice between independence and imprisonment? I must admit, I'm a bourgeoise from the last century. Or worse: an Oriental. In any case, not a *woman of today!* I love chains, waiting, finery, being alone together. I think women should be men's prey—beautiful prey, gently and cunningly conquered."...

"That's a 'gilded cage' morality you're preaching!"

"A gilded cage, yes.... Do you know something better than a gilded cage, yourself?"

* * *

That is how Bettina talks now—at peace, loyal to the past, but at the same time instinctive, young, and peering ahead with a curiosity still far from being quenched. That is one privilege of remarkable women. Memory does not poison them, it nourishes them.

FASHION FAME

Continued from page 85

BOLD: This spring's prints. Great Granville flowers. Black-and-white geometrics. Colours of the Fauves—strong stripes and swirls of orange, yellow, blazing green, wild violet, and two brightnesses of blue—all in the space of the simplest silk day dress or in a glorious evening smasheroo.

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SWINGING ART DEALERS

(Continued from page 105)

to be watched minute by minute. Fischer regrets, from time to time, that the Marlborough needs to have galleries at all—and then stifles his regrets, on the instant, with plans for an exhibit that even the Museum of Modern Art or the Guggenheim might think overambitious. But behind the dynamic resource of Lloyd and the ballooning fancies of Fischer there lies the long patience which every refugee from Hitler learned, whether he wanted to or not, in the 1930's and '40's. In Fischer's case it goes back even further: "You must remember," he once said to one of his staff, "that I went to school with the Benedictines, and they taught me to know how to wait."

One of the things that Harry Fischer had to wait for was a project which he had long had in mind: the promotion on a world-scale of living British artists. When applied in the late '50's and early '60's to Henry Moore, Francis Bacon, Victor Pasmore, Lynn Chadwick, Kenneth Armitage, Ceri Richards, John Piper, Sidney Nolan, Graham Sutherland, and Ben Nicholson, this policy caused intense and lasting bitterness in the trade.

For Fischer, it meant the fulfilment in everyday life of the dream of direct patronage which had possessed him ever since, as a boy, he had sat in with his elders in Vienna and heard something of the creative life. But for the firm's rivals it meant the loss of artists whom they had nurtured in difficult times (Moore and Pasmore had been with the Leicester Galleries since the 1930's, and Moore still gives them a part of his output; Bacon had been with the Hanover since the late 1940's; Nicholson, Chadwick, and Armitage had been for a decade with Gimpel Fils) and who had only begun to get a sight of big money.

It is irritating, and worse than irritating, to see someone else pick up the result of a decade or more of devoted and largely unrewarded work. But artists do not only go to the Marlborough for the money: they go for the assurance that they really matter. Around 1955 they realized that British art could crack the world market; and they know that, once they are in, the Marlborough will do everything for them short of tying their shoes.

The Marlborough will be their estate-agent, their accountant, their secretary, their sea-lawyer, their chauffeur, their travel agent, their stockbroker, and their scribe. On top of all this, it will fix them the touring exhibitions in Germany and Switzerland, the appearances in Rome and New York, the king-sized catalogues (three thousand copies are dispatched all over the world), and the purchases by museums and private collectors in just the places that count most at the time.

All this is business, but it isn't only business. (If it were, several of the artists in question would already have been dropped.) It corresponds to a romantic passion in Fischer, and it corresponds to a long-term decision by Lloyd. Ever since Sotheby's held, in the late 1950's, their first big sale of modern British art, the Marlborough has been confirmed in the belief that living art, and not older art, will break open the new markets, and that that living art must come in part from local sources.

Opening in Rome in 1961, the Marlborough signed up Burri and the Pomodoro brothers. Opening in New York, they signed up not merely the distinguished list of the Otto Gerson Gallery but also Rothko, Motherwell, and Larry Rivers. In both places they were careful to take on a predominantly local staff.

"His business was highly personal," S. N. Behrman wrote in his dazzling *Duveen*, "and during his absence his establishments dozed. They jumped to attention only upon the kinetic arrival of the Master." This is not true of the Marlborough, though it is not only among their rivals that primitive emotion is roused by the news that "Lloyd and Fischer are in town."

Competition within the Marlborough is continuous—between its branches, within each individual branch, and between the two founder-directors. Each needs competition as a diabetic needs sugar, and each relies upon the other to provide it. They aim to get the best possible staff, and they have brought up their sons (both are now in the business) to have just that academic art-historical knowledge which they themselves lack, but basically the dynamic of the Marlborough results from the interaction of its founders.

Over the years, and not without one or two brief but spectacular private quarrels, this interaction has been brought almost to the point of ritual, in which each takes it in turn to play Don Quixote and Sancho Panza, Falstaff and Prince Hal, Kennedy and Stevenson, Prospero and Caliban, Faust and Mephistopheles, Patton and Montgomery, Dante and Virgil.

To a certain extent they act independently: each has his own clients, his own contacts, his own preoccupations. The financial management of the firm is left primarily to Lloyd, and the dialectic of its exhibits primarily to Fischer. It is of Lloyd that the more flamboyant stories are told: how he will hire a helicopter at thirty seconds' notice to make sure that a client comes straight to him, from the airport, and not elsewhere; or how, faced with the arrival of a big buyer during the run of an inappropriate show by a living artist, he packed that artist off on a two-day luxury holiday ("My dear, you have seen nothing of this lovely country. Let me fix it for you.") and re-hung the gallery on the hour with the pick of its older holdings.

But Lloyd, equally, was not above sticking on the stamps and addressing the envelopes, even quite recently, when an exhibit got behind schedule. It is to Fischer, quite certainly, that the firm owes the exhibits with which the Marlborough has contributed to the history of ideas: in 1959 "Art in Revolt: Germany 1905-25," in 1961 the almost complete retrospective of Henry Moore's carvings, in 1962 "Painters of the Bauhaus," and the projected "Gustave Moreau and his Pupils." No more than Lloyd does Fischer disdain a deal, but he remains fundamentally what he was from the beginning: a man for whom there is magic in the proximity of an authentic writer or painter or sculptor.

The inauguration of the firm's New York gallery showed all these qualities in operation. Instead, for instance, of sitting and waiting for a suitable site to fall vacant, Lloyd hired a man to survey every possible building on the East Side between Fifty-seventh Street and Eighty-first Street. Of the thirty houses which turned out to be for sale, eight were in the right area. But all were narrow-waisted brownstones, useless for the kind of display that a modern gallery needs. So in the end the firm took on a whole floor of the Fuller Building on the corner of Madison Avenue and Fifty-seventh Street. (This deal was not, by the way, the least advantageous of Lloyd's career.)

And rather than put on a mere miscellany, no matter how imposing, the Marlborough Company decided at Fischer's instigation to mount what is, in effect, an exercise in nostalgia: a gesture of admiration and regret, that is to say, for the days when one man, Curt Valentin, could disembark in the U.S.A. with one suitcase and quietly get the great artists into the collections that mattered.

Today the dynamics of art-dealing has changed completely. It has changed, even, since the Marlborough got into orbit, around ten years ago. Some people would be disquieted by this: but Lloyd, for one, remains confident. "The demand for art is always constant," he said recently. "It's a matter of being better informed—of knowing where it's going to come up next."

Fischer, likewise, remains true to his character. But his daydreams today are of leaving his mark not as a dealer, but as the man who made it possible for painting, sculpture, and architecture to work together once more as a unity. The commissions which might bring this about are still in the egg, but there's been too much hatching, in and around Marlborough Fine Art, for us to dismiss them as fantasy.

BETTINA'S NILE DIARY

(Continued from page 153)

bel. It is just one room; the walls were first covered with hieroglyphics, which were in turn covered over with Coptic saints, painted in the period when Egypt's early Christians were driven to take refuge in the desert temples.

No tourist has visited this little jewel. Only archaeologists. We feel frightfully proud to be sharing their secrets.

Our Swedish consultant tries his best to make us understand his work—to determine the most efficient method for raising the temples. He must verify by chemical tests the structural strength of every section of the temple. Eventually the temple will be lifted a total of two-hundred-fifty feet. A mere matter of lifting two hundred and fifty thousand tons. (The plans for Abu Simbel are still fluctuating.)

One thing is sure: these miracles can not be drowned. I have seen them—they are irreplacable. No one has the right to destroy them.

The Egyptologist takes us to the bank opposite this temple. We come upon a village set under a palm grove and crossed by a small stream. Here we meet our first Nubians—tall men, dressed in white or sky-blue galabias. Scads of children. No women. Here masculine jealousy is (they say) so fierce that husbands forbid their wives to go out of the house before dark. What is more, the women must wear black robes with long trains—the trains sweep away any trace of their footsteps in the sand.

We actually meet a group of three women, and later a few more, but they scurry off in a panic at the sight of us. However, one of them—gold jewellery, enormous earrings, and a cotton turban—smiles at me as she passes.

Before rejoining our Swedish friend, we stop by the American camp. There eleven scholars —American, Swiss, and a lone Englishman—began their excavations just two days ago. Already they have uncovered some pottery in the Mameluke cemetery lying on the crest of a hill,

(Continued on page 164)

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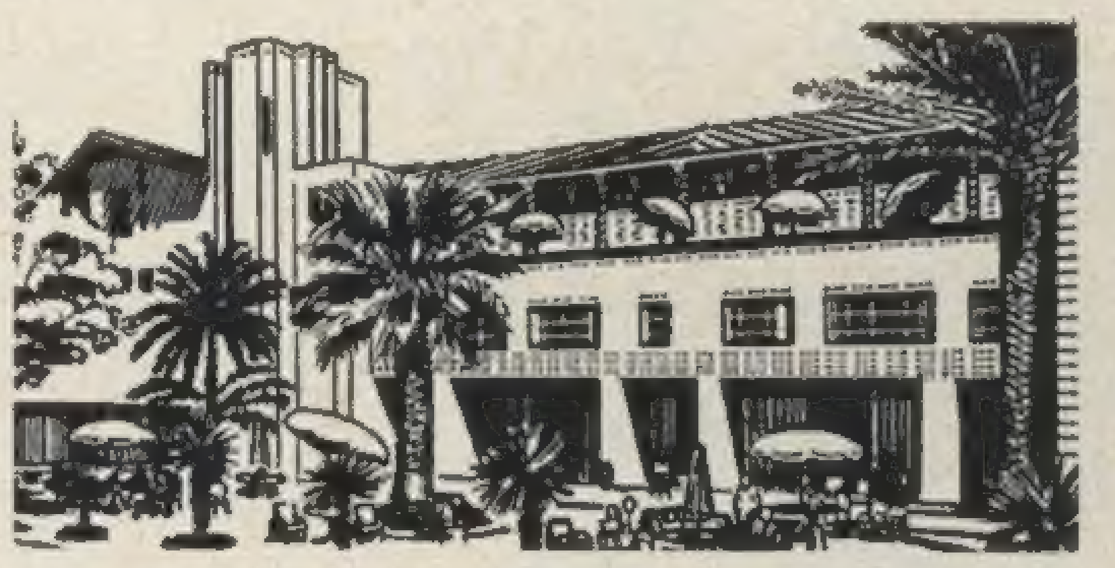

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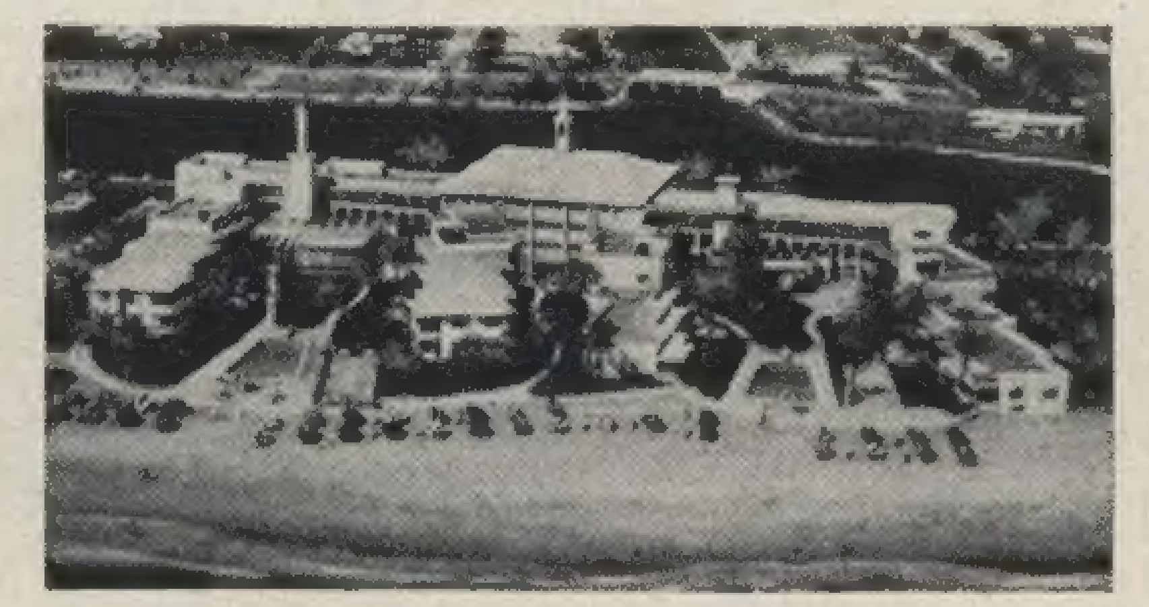

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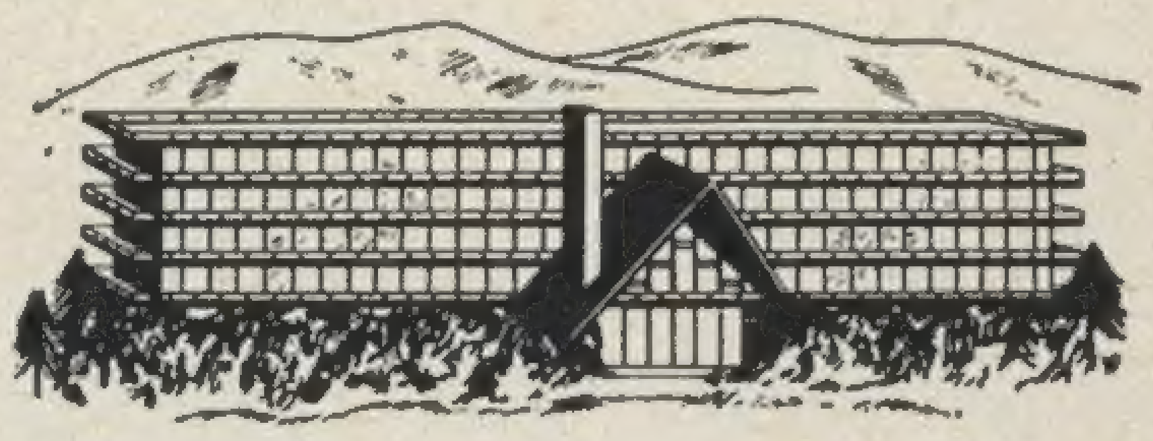

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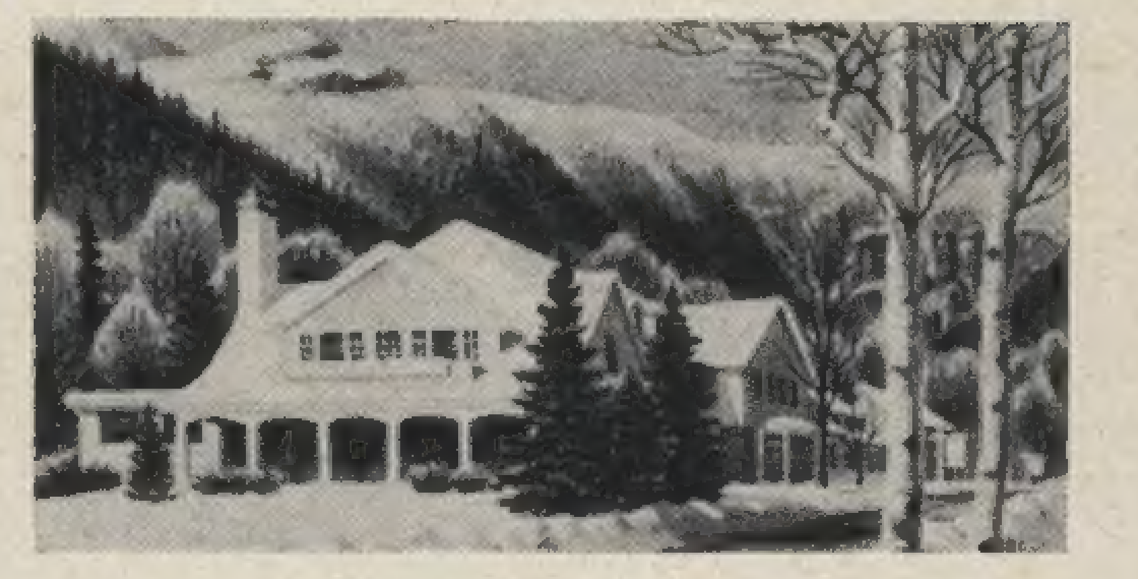

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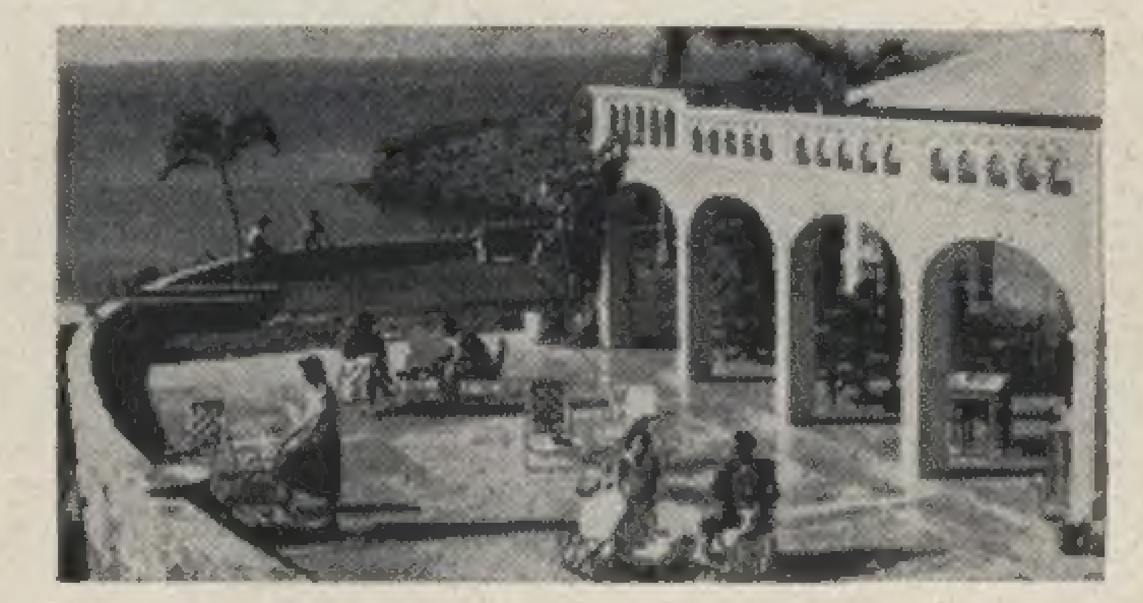

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BETTINA'S NILE DIARY

(Continued from page 163)

which we studiously explore under a torrid sun.

KHARTUM

Farewell, Egypt! For four days we have been travelling by train, which will take us to Kosti, in the very heart of the Sudan. Four days of vast desert steppes. Today, a stopover at Khartum, the capital of the Sudan. After all those days spent ascending the Nile, passing by one native village after another, here we find ourselves in a European city. It was rebuilt by Lord Kitchener after the battle of Omdurman in 1898. Hotels . . . taxis . . . even a French Embassy!

We traipse from one office to the next, unravelling the red tape involved in getting a travel permit for the south. Not easy. After which, having for better or worse put up at a very so-so hotel, we decide to visit two things this morning: the museum and, on the opposite bank, Omdurman, the largest Nubian centre in the whole country. I'm told it has more than a hundred thousand inhabitants.

A taxi brings us to the market: immense souks, in the midst of a village of red earth. The men's white robes stand out against the vibrant colours of the merchandise on display. We visit the street of the tanners, of the ivory and ebony carvers, of the spice merchants, the goldsmiths, and the dealers in ostrich feathers.

One street enchants me—the street of the fabric and clothing merchants, who even sell brightly coloured plastic sandals. They are the rage with the natives here, and we find them everywhere.

ABOARD SHIP

At Kosti our train abandons us. From now on we travel again by water. As we embark, our white boat, which looks very fine riding at anchor on the river, makes me think of the side-wheelers that plied the Mississippi in the nineteenth century. Here, too, people crowd into third class with beds, cooking utensils, food, portable stoves, and wood for fuel.

Women veiled or dressed in bright colours, drowsy babies, men in traditional costume or in shorts—very handsome, very clean, very tall. Lengths of cloth are strung everywhere to provide what little shade there can be. Our cabins are in the shade. This is real luck, for all signs point to fierce heat, and we'll be on this boat for at least a week. No hot water aboard but, thank heavens, a cold shower!

JUBA

Well, our trip on this long-distance river bus has lasted ten days. All along the way, tall papyrus and blue hyacinth. . . . Every day we've admired the tiny birds that fly dizzyingly across the sky by the thousands and veil the sun. We've seen our first crocodiles, our first hippopotamuses, and our first elephants.

The Nile channel narrowed very soon. Every time our captain had to turn to starboard, he clanged his bell furiously to alert boats or canoes coming from the opposite direction. . . . Lots of rest, a touch of tedium—it really was a long trip—and for the last day or so I've had enough of papyrus.

Today, finally, we reach the port of Juba—at six in the morning. Raining in torrents. . . . Once again through all the formalities: passports, forms, stamps, what-not. . . . It's no easier to get out of the Sudan than to get into it. At last, we are free to visit the native quarter of the city. People from all tribes live here side by side, recognizable by their hair styles and their jewellery. Some wear European clothes. On the square, the natives dance to the beat of tom-toms, taking time out for an occasional beer. . . . A woman comes up to me. Clowning like crazy, she invites me to dance. . . . The crowd around us explodes with laughter. . . . Tomorrow—tomorrow, still heading for the river's source, we leave Juba, as we have left the beautiful, serene, challenged Nile of Egypt.

TRANSLATED BY
ADRIENNE FOULKE

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